This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

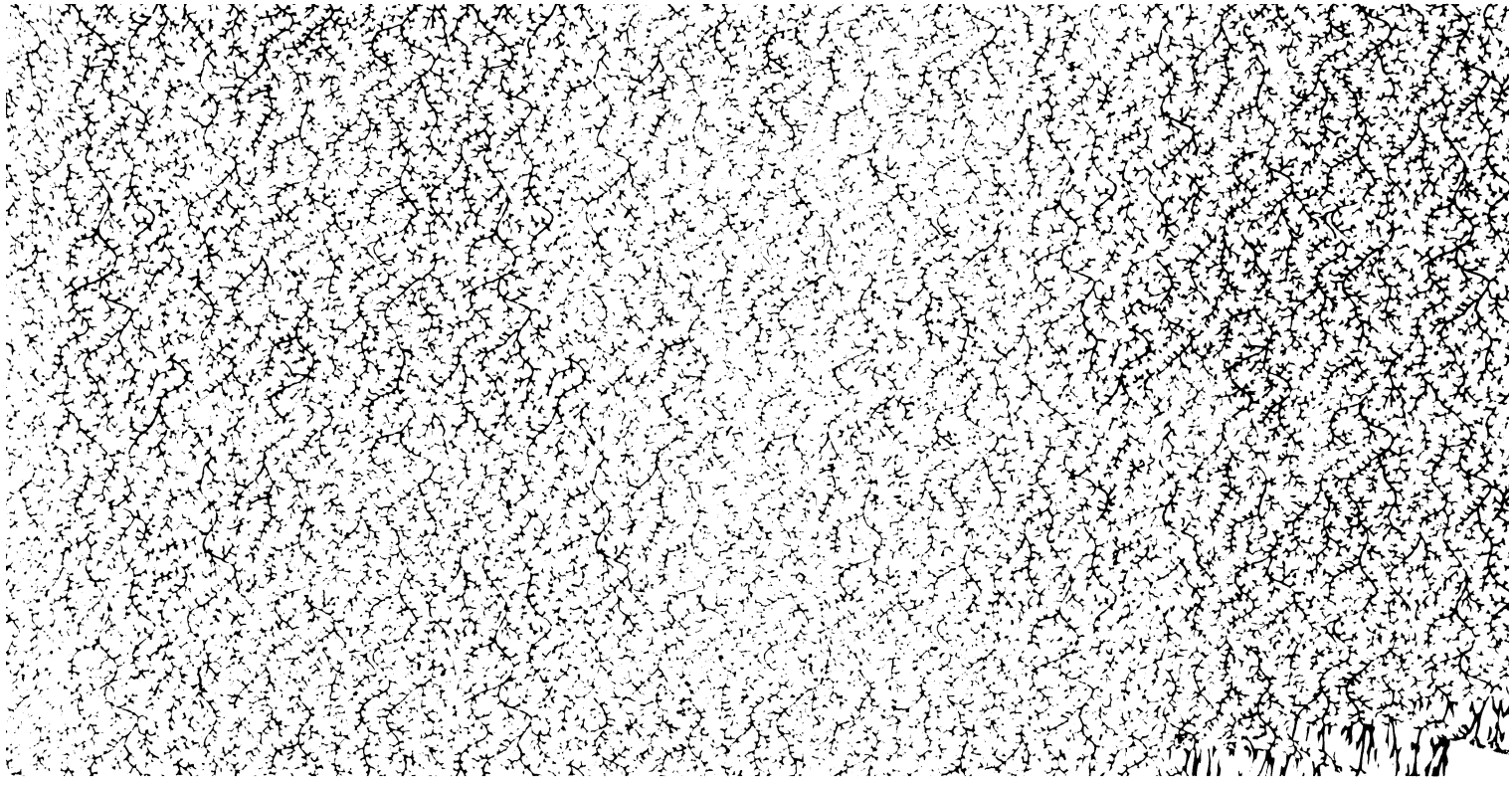
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

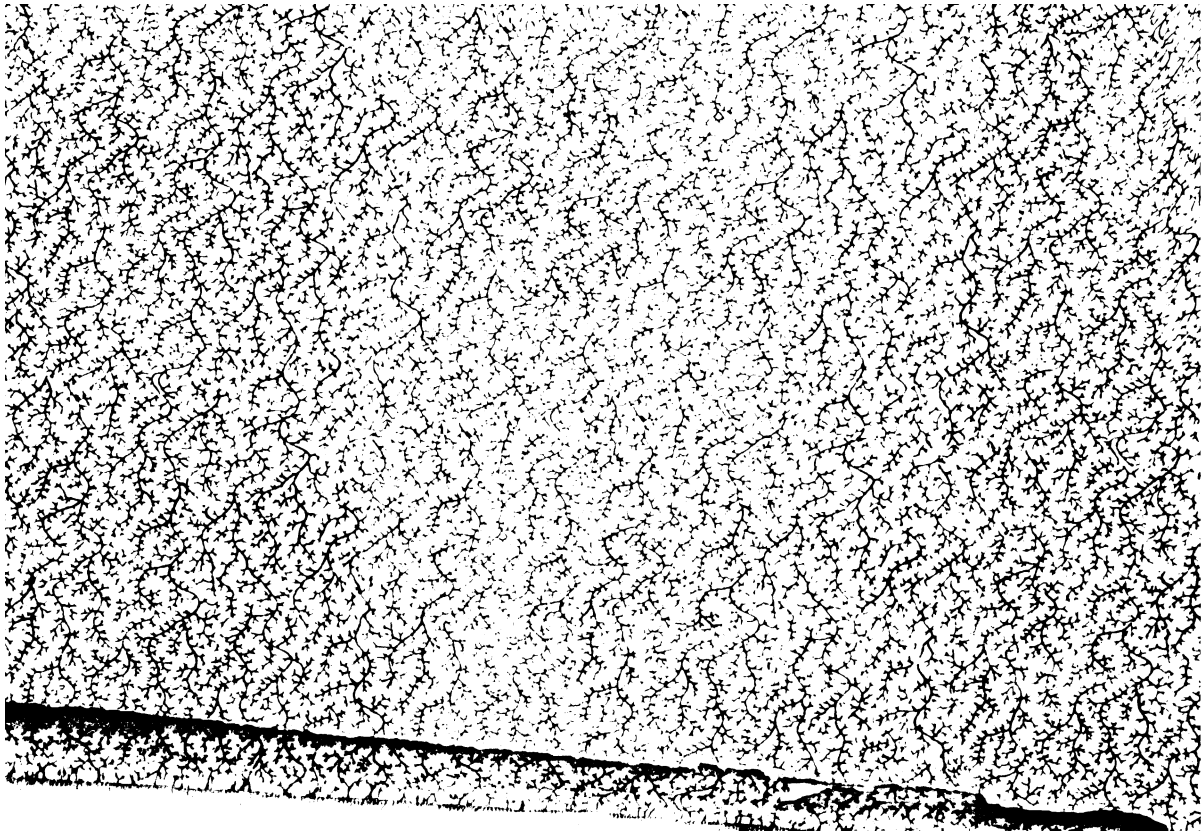
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

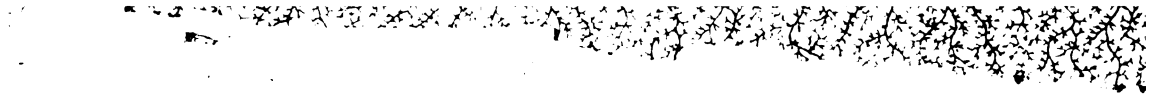
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

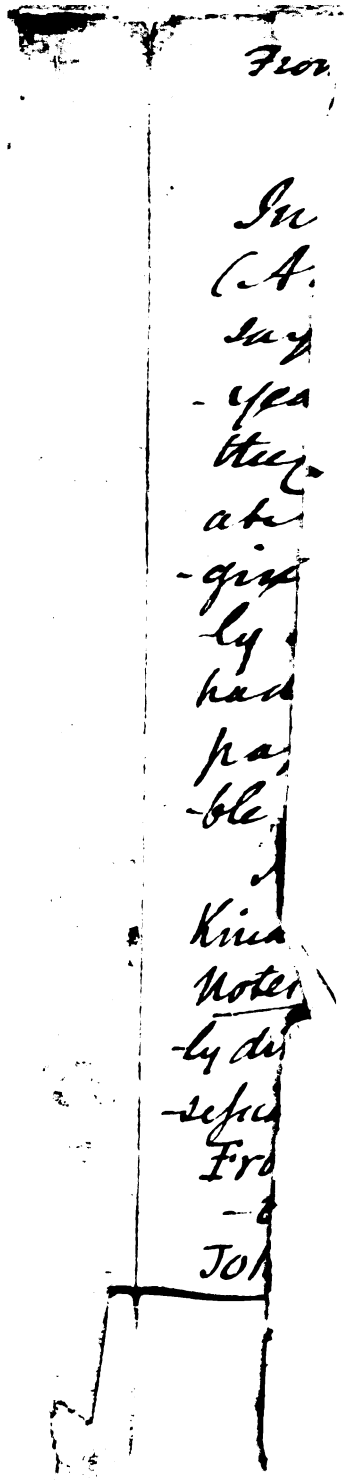
NYPL RESEARCH LIBRARIES
3 3433 07490913 0

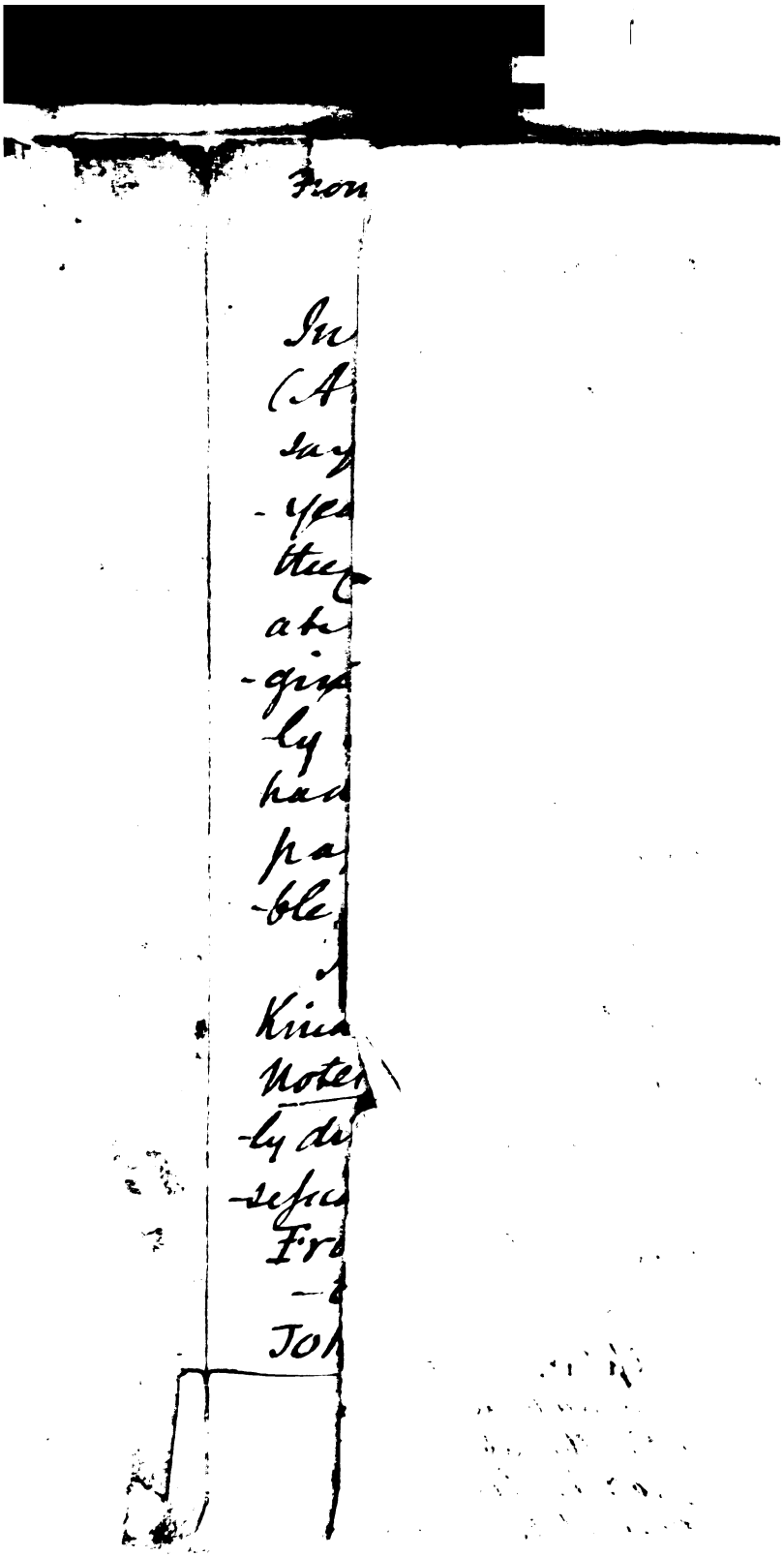






(Spe





THE

WORKS

OF

EDMUND SPENSER.

IN EIGHT VOLUMES.

WITH THE

PRINCIPAL ILLUSTRATIONS

OF

VARIOUS COMMENTATORS

VOLUME THE FOURTH.

LONDON:

PRINTED FOR F. C. AND J. RIVINGTON, T. PAYNE, CADELL AND DAVIES, AND R. H. EVANS.

1805.

Bye and Law, Printers, St. John's Square, Clerkenwell.

CONTENTS

OF

VOL. IV.

	Page
The ſecond Book of the Faerie Queene, Canto VIII —XII - - - - - -	1
The thirde Booke of the Faerie Queene, Canto I —VIII - - - - - -	239

THE FAERIE QUEENE

CANTO VIII.

Sir Guyon, layd in ſwowne, is by
Acrates ſonnes deſpoyld;
Whom Arthure ſoone hath reſkewed,
And Paynim brethren foyld.

I.

AND is there care in heaven? And is there love
In heavenly ſpirits to theſe creatures bace,
That may compaſſion of their evils move?
There is:—elſe much more wretched were the cace
Of men then beaſts: But O! th' exceeding grace

I. 1. *And is there care in heaven? And is there love* &c.] Theſe fine-turned verſes muſt be felt by every one, that knows the leaſt thing belonging to the power of words and dignity of ſentiment.—*And*, in the beginning of a ſentence, is expreſſive of paſſion; ſometimes of admiration, ſometimes too of indignation. UPTON.

Of Higheſt God that loves his creatures ſo,
And all his workes with mercy doth embrace,
That bleſſed Angels he ſends to and fro,
To ſerve to wicked man, to ſerve his wicked foe!

II.

How oft do they their ſilver bowers leave
To come to ſuccour us that ſuccour want!
How oft do they with golden pineons cleave
The flitting ſkyes, like flying purſuivant,
Againſt fowle feendes to ayd us militant!
They for us fight, they watch and dewly ward,
And their bright ſquadrons round about us plant;

I. 9. *To* ſerve to *wicked man,*] The old Engliſh writers, as they ſaid " to *obey to,*" ſo they ſaid " to *ſerve to.*" See Wickliff, *Matt.* iv. 10. " Thou ſchalt worſchippe thi Lord God, and *to* him aloone thou ſhalt *ſerve.*" UPTON.

II. 6. *They for us fight, they watch and dewly ward,*
And their bright ſquadrons round about us plant;] The guardianſhip of angels is a favourite theme of Spenſer and of Milton. It is difficult to pronounce which of them has decorated the ſubject with greater elegance and ſenſibility. Spenſer probably might here remember the following lines of Heſiod, *Op. et Dies,* ver. 121.

—— Δαίμονες εἰσι Διὸς μεγάλε διὰ βυλὰς,
Ἐσθλοὶ, ἐπιχθόνιοι, φύλακες θνητῶν ἀνθρώπων.

Italian poetry, I ſhould obſerve, delights in deſcribing *angelick ſquadrons.* See my note on Milton's *Par. L.* B. iv. 977. Milton, indeed, before he had become deeply verſed in Italian literature, borrowed from his favourite Spenſer, this diſpoſition of the heavenly hoſt into *ſquadrons bright.* See his *Ode Nativ.* ver. 21. " And all the ſpangled hoſt keep watch in *ſquadrons bright.*" We may therefore no longer ſuppoſe that Milton could here be much indebted to Sylveſter's " heaven's glorious *hoſt* in nimble *ſquadrons,*" Du Bart. p. 13. See Conſiderations on Milton's early Reading, 1800, p. 46. The fact is, that Sylveſter often plunders Spenſer, but often alſo accommodates the theft to his purpoſe with little taſte or judgement. TODD.

And all for love and nothing for reward:
O, why ſhould Hevenly God to men have ſuch regard!

III.

During the while that Guyon did abide
In Mammons Houſe, the Palmer, whom whyleare
That wanton Mayd of paſſage had denide,
By further ſearch had paſſage found elſe-where;
And, being on his way, approached neare
Where Guyon lay in traunce; when ſuddeinly
He heard a voyce that called lowd and cleare,
"Come hether, come hether, O! come haſtily!"
That all the fields reſounded with the ruefull cry.

II. 9. *O, why ſhould hevenly God to men have ſuch regard!*] See *Pſal.* cxliv. 3. "Lord, what is man that thou haſt ſuch reſpect unto him; or the ſon of man, that thou ſo regardeſt him!" UPTON.

III. 3. *That wanton Mayd*] Phædria. See C. vi. 19. CHURCH.

III. 6. ——————— *when* ſuddeinly
He heard a voyce *that called lowd and* cleare,] Browne has elegantly imitated this paſſage, *Brit. Paſt.* 1616. B. 1. S. 5.
"When *ſodainly* a *voice* as ſweet as *cleare*
"With words divine began entice his eare." TODD.

III. 8. *Come hether*, come *hether*, &c.] So Spenſer's own editions read. But the folio of 1609, [and later editions,]
"*Come hither*, hither, *O come haſtily!*"
Which perhaps ſhould thus be printed:
"Come hither, hither O come haſtily!"
Printers and tranſcribers are often guilty of repeating the ſame words, which is an errour to be met with in all books, more or leſs. UPTON.

I prefer Spenſer's own reading; and the judicious reader, I

IV.

The Palmer lent his eare unto the noyce,
To weet who called ſo impórtunely:
Againe he heard a more efforced voyce,
That bad him come in haſte: He by and by
His feeble feet directed to the cry;
Which to that ſhady delve him brought at laſt,
Where Mammon earſt did ſunne his threaſury:
There the good Guyon he found ſlumbring faſt
In ſenceles dreame; which ſight at firſt him ſore aghaſt.

V.

Beſide his head there ſatt a faire young man,
Of wondrous beauty and of freſheſt yeares,
Whoſe tender bud to bloſſome new began,
And floriſh faire above his equall peares:
His ſnowy front, curled with golden heares,
Like Phoebus face adornd with ſunny rayes,
Divinely ſhone; and two ſharpe winged ſheares,

think, muſt be pleaſed with the haſty repetition of the words; *Come hether.* CHURCH.

V. 1. *Beſide his head there ſatt a faire young man,*
Of wondrous beauty &c.] Milton, in his deſcription of Satan under the form of a ſtripling-cherub, has highly improved upon Spenſer's angel, and Taſſo's Gabriel, C. i. ſt. 13; both which he ſeems to have had in his eye, as well as in his Raphael, *Par. L.* B. v. 276. T. WARTON.

Decked with diverſe plumes, like painted
jayes,
Were fixed at his backe to cut his ayery wayes.

VI.

Like as Cupido on Idæan hill,
When having laid his cruell bow away
And mortall arrowes, wherewith he doth fill
The world with murdrous ſpoiles and bloody
pray,
With his faire mother he him dights to play,
And with his goodly ſiſters, Graces three;
The goddeſſe, pleaſed with his wanton play,
Suffers herſelfe through ſleepe beguild to bee,
The whiles the other ladies mind theyr mery
glee,

V. 9. ——— *to cut his* ayery ways.] *Aerias vias*, Ovid, *Art. Am.* ii, 44.

——— " Quis crederet unquam
" *Aërias* hominem carpere poſſe *vias*." UPTON.

VI. 1. *'Like as Cupido* &c.] Compare F. Q. i. Introduct. ſt. 3, F. Q. ii. ix. 34, iii. vi. 49. T. WARTON.

VI. 6. *And with his goodly ſiſters, Graces three:*] I have often obſerved how Spenſer varies his mythological tales, and makes them always ſubſervient to his poem. Another genealogy of the Graces is mentioned in F. Q. vi. x. 22, according to Heſiod. Concerning this genealogy, the reader may at his leiſure conſult Falkenburg. *Ad Nonnum*, p. 539. And Boccace, L. iii. C. 22. " Dicunt *Venerem Gratias peperiſſe*: nec mirum; quis unquam amor abſque gratia fuit?" So Milton:

" But come, thou Goddeſs fair and free,
" In heaven yclepd Euphroſyne,
" And by men heart-eaſing Mirth,
" Whom lovely *Venus at a birth*,
" *With two ſiſter-Graces more*,
" To ivy-crowned Bacchus *bore*." UPTON.

VII.

Whom when the Palmer ſaw, abaſht he was
Through fear and wonder, that he nought could ſay,
Till him the Childe beſpoke; "Long lackt, alas,
Hath bene thy faithfull aide in hard aſſay!
Whiles deadly fitt thy Pupill doth diſmay,
Behold this heavy ſight, thou reverend Sire!
But dread of death and dolor doe away;
For life ere long ſhall to her home retire,
And he, that breathleſſe ſeems, ſhal corage hold reſpire.

VIII.

"The charge, which God doth unto me arrett,
Of his deare ſafety, I to thee commend;
Yet will I not forgoe, ne yet forgett
The care thereof myſelfe unto the end,
But evermore him ſuccour, and defend

VII. 3. ——————— *Long lackt, alas,* &c.] The ſenſe, I think, is this. "Alas! your faithful aid has been much wanted in Guyon's late adventures. But contemplate this melancholy ſight! And yet, be not apprehenſive that he is dead; he is only in a ſwoon, and ſhall ſoon come to himſelf." All the editions place a comma only after *aſſay*; Spenſer's own editions, a ſemicolon after *diſmay*; the firſt folio, Hughes, and the edition of 1751, a colon; and the ſubſequent folios, a full ſtop. All place a comma only after *Sire*. But the lines ſhould be pointed as we have given them.

CHURCH.

VIII. 1. ——————— arrett] *Appoint, allot.* Fr. *arreſter, arreter.* See alſo F. Q. ii. xi. 7, iii. viii. 7.

UPTON.

Againſt his foe and mine: Watch thou, I pray;
For evill is at hand him to offend."
So having ſaid, eftſoones he gan diſplay
His painted nimble wings, and vaniſht quite away.

IX.

The Palmer ſeeing his lefte empty place,
And his ſlow eies beguiled of their ſight,
Woxe ſore affraid, and ſtanding ſtill a ſpace
Gaz'd after him, as fowle eſcapt by flight:
At laſt, him turning to his charge behight,
With trembling hand his troubled pulſe gan try;
Where finding life not yet diſlodged quight,

VIII. 6. *Watch thou,* I pray;] Conſidering the dignity of the angelical ſpeaker, this reading I would alter; and either read, "Watch thou *and* pray;" becauſe theſe words are joined in ſcripture, *Mark* xiii. 33. "Take ye heed, *watch* and *pray*," and again xiv. 38. "*Watch* ye and *pray*:" or rather thus, "Watch thou, I *ſay*: And this emendation is becoming the dignity of the angel, and is likewiſe ſcriptural. *Mark* ii. 11. "I *ſay* unto thee, ariſe." 'Tis in ſeveral other places, but one occurs much to our purpoſe, *Mark* xiii. 37. "And what I *ſay* unto you, I ſay unto all, *watch*." UPTON.

IX. 1. *The Palmer ſeeing his lefte empty place,*
And his ſlow eies beguiled &c.] That is, the Palmer ſeeing his place left empty, and his eyes *being* beguiled of their ſight, woxe ſore afraid. *And his ſlow eyes* &c. is put abſolute. We have the ſame conſtruction, F. Q. i. v. 45, ii. iii. 36. UPTON.

IX. 5. ——————— *to his charge* behight,] To the charge *entruſted* to him. See the note on *hight*, F. Q. i. iv. 6. TODD.

He much reioyſt, and courd it tenderly,
As chicken newly hatcht, from dreaded deſtiny.

X.

At laſt he ſpide where towards him did pace
Two Paynim Knights al armd as bright as ſkie,
And them beſide an aged Sire did trace,
And far before a light-foote Page did flie
That breathed ſtrife and troublous enmitie.
Thoſe were the two ſonnes of Acrates old,
Who, meeting earſt with Archimago ſlie
Foreby that Idle Strond, of him were told
That he, which earſt them combatted, was Guyon bold.

IX. 8. ——————— *and* courd *it tenderly,*
As chicken newly hatcht,] And *protected* it, as a hen ſits couring over her young chicken. Skinner, "To *coure*, ab Ital. *covare*, Fr. *couver*, incubare; metaphora ſumpta a gallinis ovis incubantibus." See Menage in v. *Couver*. But Junius brings it from the old Britiſh word, *cwrrjan*. Milton applies this expreſſion to the beaſts bending or *cowring* down, *Par. Loſt*, B. viii. 530. But I believe Spenſer uſes it in the former ſenſe, as Skinner and Menage explain it. In the Gloſſary, uſually printed with Spenſer's Works, it is ſaid to be put for *covered*, as if corrupted from it. Spenſer plainly had in view the affecting ſimile of our Lord, *Matt.* xxiii. 37. UPTON.

In the firſt edition of *Gammer Gurton's Needle*, we find "They *coure* ſo over the coles;" which in all the ſubſequent ones is very improperly altered to *cover*. To *coure*, is to bend, ſtoop, hang or lean over. See Beaumont and Fletcher's *Monſieur Thomas*, A. iv. S. vi. and Naſh's *Pierce Pennileſſe's Supplication to the Devil*, 1592, p. 8. (Old Pl. edit. 1780, vol. ii. p. 9.) REED.

X. 7. *Who meeting earſt* &c.] See before, C. iv. ſt. 41, and C. vi. ſt. 47. UPTON.

XI.

Which to avenge on him they dearly vowd,
Whereever that on ground they mote him find:
Falſe Archimage provokt their corage prowd,
And ſtryful Atin in their ſtubborne mind
Coles of contention and whot vengeaunce tind.
Now bene they come whereas the Palmer ſate,
Keeping that ſlombred corſe to him affind:
Well knew they both his perſon, ſith of late
With him in bloody armes they raſhly did debate.

XII.

Whom when Pyrochles ſaw, inflam'd with rage
That Sire he fowl beſpake; "Thou dotard vile,
That with thy bruteneſſe ſhendſt thy comely age,
Abandon ſoone, I read, the caytive ſpoile

XI. 4. *And ſtryful Atin in their ſtubborne mind*
Coles of contention and whot vengeaunce tind.] This deſcription of the furious Atin is evidently drawn from the pure fountain of wiſdom, *Prov.* xv. 18. "A wrathfull man ſtirreth up ſtrife." *Prov.* xxvi. 21. "As coals are to burning coals, and wood to fire; ſo is a contentious man to kindle ſtrife." TODD.

XI. 5. ——— tind.] *Kindled*, excited. See the note on *tind*, F. Q. iii. vii. 15. TODD.

XII. 3. ——— bruteneſſe] *Sottiſhneſs*, ſtupidity of a brute, brutiſhneſs. UPTON.

Of that ſame outcaſt carcas, that erewhile
Made itſelfe famous through falſe trechery,
And crownd his coward creſt with knightly ſtile;
Loe! where he now inglorious doth lye,
To proove he lived il, that did thus fowly dye."

XIII.

To whom the Palmer fearleſſe anſwered;
"Certes, Sir Knight, ye bene too much to blame,
Thus for to blott the honor of the dead,
And with fowle cowardize his carcas ſhame
Whoſe living handes immortalizd his name.
Vile is the vengeaunce on the aſhes cold;
And envy baſe to barke at ſleeping fame:
Was never wight that treaſon of him told:
Yourſelfe his proweſſe prov'd, and found him fiers and bold."

XIV.

Then ſayd Cymochles; "Palmer, thou doeſt dote,
Ne canſt of proweſſe ne of knighthood deeme,

XII. 9. *To proove* &c.] This ſentiment is truly Pagan. In this and the four following ſtanzas, the characters of the ſpeakers are admirably ſupported. CHURCH.

XIII. 6. *Vile is the vengeaunce on the aſhes cold;*
And envy baſe to barke at ſleeping *fame:*] "At *ſleeping* fame," i. e. at the fame *of a perſon now dead*; of one now *fallen aſleep*, κεκοιμημένου, *mortui*. The ſentence is proverbial, and perhaps from Homer, *Odyſſ.* χ'. 412.

Οὐχ ὁσίη κταμένοισιν ἐπ' ἀνδράσιν ευχετάασθαι.

See alſo Virg. *Æn.* xi. 104, Taſſo C. xix. 117. UPTON.

Save as thou ſeeſt or hearſt: But well I wote,
That of his puiſſaunce tryall made extreeme:
Yet gold all is not that doth golden ſeeme;
Ne al good Knights that ſhake well ſpeare and ſhield:
The worth of all men by their end eſteeme;
And then dew praiſe or dew reproch them yield:
Bad therefore I him deeme that thus lies dead on field."

XV.

"Good or bad," gan his brother fierce reply,
"What do I recke, ſith that he dide entire?
Or what doth his bad death now ſatisfy
The greedy hunger of revenging yre,
Sith wrathfull hand wrought not her owne deſire?
Yet, ſince no way is lefte to wreake my ſpight,
I will him reave of armes, the victors hire,
And of that ſhield, more worthy of good Knight;
For why ſhould a dead dog be deckt in armour bright?"

XV. 2. ——————— *ſith that he dide* entire?] That is, ſeeing that he died *a natural death*. This ſenſe is ſuitable to the mind of the ſpeaker. CHURCH.

Entire, not mangled, or wounded; as we ſay, *in a whole ſkin*. And *integer* is thus uſed by Statius, *Sylv.* L. II. i. 156.

——————— "Manesque ſubivit
"*Integer*, et nullo temeratus corpora damno."
UPTON.

XV. 7. ——————— *the victors hire*,] See the note on "ſhield *reverſt*," F. Q. i. iv. 41. TODD.

XVI.

" Fayr Sir," ſaid then the Palmer ſuppliaunt,
" For knighthoods love doe not ſo fowle a deed,
Ne blame your honor with ſo ſhamefull vaunt
Of vile revenge: To ſpoile the dead of weed
Is ſacrilege, and doth all ſinnes exceed:
But leave theſe relicks of his living might
To decke his herce, and trap his tomb-blacke ſteed."
" What herce or ſteed," ſaid he, " ſhould he have dight,
But be entombed in the raven or the kight?"

XVI. 3. *Ne* blame *your honor*] Caſt not *blame* or *reproach* on your honour. Fr. *blamer*. Ital. *biaſimare*, à Lat. *blaſphemare*, *βλασφημεῖν*. UPTON.

XVI. 4. ——————————— *of* weed] Of *raiment*. We generally find the word uſed in the plural number. Thus, in Milton's *Comus*, the Spirit takes " the *weeds* and likeneſs of a ſwain, &c." Again, in *Allegro*, we have " *weeds* of peace." See alſo *Par. Reg.* B. i. 314. So we now ſay, " a widow's *weeds*." TODD.

XVI. 7. *To decke his herce, and trap his tombe-blacke ſteede.*] The horſes of the dead Knights were decked out with *black* trappings, and with their armour; and thus walked in ſolemn proceſſion to the *tomb*, where their arms and knightly honours were hung up: hence he ſays, " tomb-black." *Herſe* is uſed for the *tomb*. The Sarazin replies, " What herce or ſteed ſhould he have prepared for him, but be entombed in the raven or the kight?" *Entombed*, conſidering the retorted repetition, is very elegant: " Talk not to me of *tombs*; he ſhall have *no other tomb* but the ravenous birds of the air." UPTON.

XVI. 9. *But be entombed in the raven* &c.] Gorgias Leontinus called vulturs *living ſepulchres*, *γύπας ἐμψύχους τάφους* for which he incurred the cenſure of Longinus; whether juſtly or no I ſhall not ſay. JORTIN.

XVII.

With that, rude hand upon his ſhield he laid,
And th' other brother gan his helme unlace;
Both fiercely bent to have him diſarayd:
Till that they ſpyde where towards them did pace
An armed Knight, of bold and bounteous grace,
Whoſe Squire bore after him an heben launce
And coverd ſhield: Well kend him ſo far ſpace
Th' Enchaunter by his armes and amenaunce,
When under him he ſaw his Lybian ſteed to praunce;

XVIII.

And to thoſe brethren ſayd; "Riſe, riſe bylive,
And unto batteil doe yourſelves addreſſe;
For yonder comes the proweſt Knight alive,

XVII. 6. ——————— *an heben launce*
And coverd ſhield:] See F. Q. i. vii. 33, and 37. CHURCH.

XVII. 8. ——————— amenaunce,] *Carriage*, behaviour. Fr. *amener*, Ital. *ammannare*. See alſo F. Q. ii. ix. 5, iii. i. 41, iv. iii. 5. UPTON.

XVII. 9. ——————— *his* Lybian *ſteed*] His *Arabian* horſe. CHURCH.

XVIII. 3. ——————— *the* proweſt *Knight*] The *braveſt* Knight. *Proweſt* is the ſuperlative of *prow*, which, Mr. Upton obſerves, comes originally from *probus*. See Menage, vv. *prou* and *proueſſe*. The word is uſually written in old French, *preux*. And thus alſo in the old Engliſh *Hiſt. of K. Arthur*, Ch. xx. "Duke Richarde of Normandye was taken there, which was one of the Douſe Peres of Fraunce, and a ryghte noble and a worthy Knyght, *preu* and hardy." Again, fol. xlvii. "He is *prue* and valyaunte." TODD.

Prince Arthur, flowre of grace and nobileſſe,
That hath to Paynim Knights wrought gret diſtreſſe,
And thouſand Sar'zins fowly donne to dye."
That word ſo deepe did in their harts impreſſe,
That both eftſoones upſtarted furiouſly,
And gan themſelves prepare to batteill greedily.

XIX.

But fiers Pyrochles, lacking his owne ſword,
The want thereof now greatly gan to plaine,
And Archimage beſought, him that afford
Which he had brought for Braggadochio vaine.
" So would I," ſaid th' Enchaunter, " glad and faine
Beteeme to you this ſword, you to defend,
Or ought that els your honour might maintaine;

XVIII. 4. ——— *and* nobileſſe,] From the Italian, *nobilezza*. The French word, *nobleſſe*, is of two ſyllables. UPTON.

XIX. 6. Beteeme *to you*] That is, *give*, *deliver*, to you, as Shakſpeare uſes the word in *Midſ. Night Dream:*

" Belike for want of rain, which I could well
" *Beteem* them from the tempeſt of mine eyes."

UPTON.

Ibid. ——— this *ſword*] The ſword, which he intended for Braggadochio. See F. Q. ii. iii. 17, 18. It is rightly printed " *this* ſword" in Spenſer's own editions; but erroneouſly in the folios, " *his*." UPTON.

But that this weapons powre I well have kend
To be contráry to the worke which ye intend:

XX.

" For that ſame Knights owne ſword this is, of yore
Which Merlin made by his almightie art

XX. 1. ———— *this is, of yore*] So I point the paſſage with Mr. Church. All other editions place a comma after *yore*, but no ſtop after *is*. Mr. Upton, however, acknowledges that the pointing, now adopted, is to be preferred. TODD.

XX. 2. *Which Merlin made*] The Enchanter Merlin is here ſaid to have made Prince Arthur's ſword. Heroes of old had their arms made by enchantment and ſupernatural power: The arms of Achilles and of Æneas were made by Vulcan. But, as our poet mentions the ſword in particular, I would obſerve that the ſword of Hannibal was enchanted. See Sil. Ital. i. 429. Virgil, deſcribing the ſword of Turnus, ſays, it was made by Vulcan for Daunus, the father of Turnus, and tinged hiſſing hot in the Stygian lake. So Spenſer:

" And ſeven times dipped in the bitter wave
" Of helliſh Styx—"

Valerius Flaccus likewiſe bears teſtimony to the virtues and efficacy of the Stygian waters, L. vii. 364.

" Prima Hecate Stygiis duratam fontibus harpen
" Intulit."

And this explains and illuſtrates Arioſto, C. xix. 84.

" L'Uſbergo ſuo di tempra era ſi duro,
" Che non li poteau contra le percoſſe,
" E per incanto al fuoco de l'inferno
" Cotto e temprato à l' acqua fu d' Averno."

Merlin beſide mixt the metal with *medæwart*; that is, with the *wort* or herb called *medica*, concerning which ſee Virgil, *Georg.* i. 215. It availed againſt enchantments, and for this reaſon was uſed by Merlin. Nothing is more uſual in romance writers than to read of heroes made invulnerable by enchantments; and of ſwords, by more powerful enchanters ſo framed, as to prevail over even enchanted heroes. Don Quixote tells Sancho, that he will endeavour to procure a ſword, ſuperiour to all enchantments: fortune, he ſays, may provide him ſuch

For that his Nourſling, when he knighthood ſwore,
Therewith to doen his foes eternall ſmart.
The metall firſt he mixt with medæwart,
That no enchauntment from his dint might ſave;
Then it in flames of Aetna wrought apart,
And ſeven times dipped in the bitter wave
Of helliſh Styx, which hidden vertue to it gave.

XXI.

"The vertue is, that nether ſteele nor ſtone

a one as that of Amadis de Gaul, who named himſelf Knight of the burning ſword: which ſword could cut aſunder whatever it undertook, and could reſiſt all enchantments. So Baliſarda, the ſword of Ruggiero, is deſcribed by Berni, *Orl. Innam.* L. ii. C. xvii. 13. See alſo Arioſto, C. xli. 83. So the ſword is deſcribed, which the king of Arabia ſent to Cambuſcan, Chaucer, p. 61. edit. Urr. And ſo the ſword of Michael is deſcribed, *Par. Loſt*, B. vi. 320.

This ſword for its virtues was named *Morddure:* It bit hard and ſharp; from *mordre* to bite, and *dur*, hard; or from the Ital. *mordere*, to bite or wound, and *duramente*, cruelly, hardly. From this very quality Orlando's ſword had its name; and was called *Durenda*, as Turpin writes in his Hiſtory of Charles the Great, chap. xxi. "*Durenda* interpretatur *durus ictus.*" Hence Boyardo and Arioſto have called their heroes ſword, *Durlindana.* I cannot help obſerving how deſignedly Spenſer here omits to follow either that ſilly romance called the Hiſtory of Prince Arthur, which gives a long and ridiculous account of his ſword, *Excalibur*, that is, cut ſteel; or even of Jeffrey of Monmouth, who ſays, his ſword's name was *Caliburn*, L. ix. C. iv. Compare Drayton's *Polyolbion*, p. 61. However, as 'tis certain Spenſer had read both the romance of Prince Arthur, and Jeffrey of Monmouth's Britiſh hiſtory, ſo it is as certain that he altered many things, and made their ſtories ſubmit to the economy of his poem. UPTON.

The ſtroke thereof from entraunce may defend;
Ne ever may be uſed by his fone;
Ne forſt his rightful owner to offend;
Ne ever will it breake, ne ever bend;
Wherefore *Morddure* it rightfully is hight.
In vaine therefore, Pyrochles, should I lend
The ſame to thee, againſt his Lord to fight;
For ſure yt would deceive thy labor and thy might."

XXII.

" Fooliſh old man," ſaid then the Pagan wroth,
" That weeneſt words or charms may force withſtond:
Soone ſhalt thou ſee, and then beleeve for troth,
That I can carve with this inchaunted brond
His Lords owne fleſh." Therewith out of his hond
That vertuous ſteele he rudely ſnatcht away;
And Guyons ſhield about his wreſt he bond:
So ready dight, fierce battaile to aſſay,
And match his brother proud in battailous aray.

XXIII.

By this, that ſtraunger Knight in preſence came,
And goodly ſalved them; who nought againe

XXII. 6. *That* vertuous *ſteele*] That is, the ſword which had the *virtues* or *qualities* abovementioned. CHURCH.

XXIII. 2. *And* ſalved] *Saluted* them. See the note on *ſalewd*, F. Q. iv. vi. 25. UPTON.

Him anſwered, as courteſie became;
But with ſterne lookes, and ſtomachous diſdaine,
Gave ſignes of grudge and diſcontentment vaine:
Then, turning to the Palmer, he gan ſpy
Where at his feet, with ſorrowfull demayne
And deadly hew, an armed corſe did lye,
In whoſe dead face he redd great magnanimity.

XXIV.

Sayd he then to the Palmer; "Reverend Syre,
What great misfortune hath betidd this Knight?
Or did his life her fatall date expyre,
Or did he fall by treaſon, or by fight?
However, ſure I rew his pitteous plight."
"Not one, nor other," ſayd the Palmer grave,
"Hath him befalne; but cloudes of deadly night
Awhile his heavy eylids cover'd have,
And all his ſences drowned in deep ſenceleſſe wave:

XXV.

"Which thoſe his cruell foes, that ſtand hereby,

XXIII. 7. ——— demayne] *Demeanour* or *appearance*. See the note on *demeane*, F. Q. vi. vi: 18. TODD.

XXIV. 9. *And all his ſences drowned* &c.] See F. Q. i. xii. 17, ii. v. 35. CHURCH.

XXV. 1. *Which thoſe* his cruell *foes*, &c.] Corrected from the Errata, ſubjoined to the firſt edition, by Church, Upton,

Making advantage, to revenge their ſpight,
Would him diſarme and treaten ſhamefully;
Unworthie uſage of redoubted Knight!
But you, faire Sir, whoſe honourable ſight
Doth promiſe hope of helpe and timely grace,
Mote I beſeech to ſuccour his ſad plight,
And by your powre protect his feeble cace?
Firſt prayſe of knighthood is, fowle outrage to deface."

XXVI.

"Palmer," ſaid he, "no Knight ſo rude, I weene,
As to doen outrage to a ſleeping ghoſt:
Ne was there ever noble corage ſeene,
That in advauntage would his puiſſaunce boſt:
Honour is leaſt, where oddes appeareth moſt.
May bee, that better reaſon will aſwage
The raſh revengers heat. Words, well diſpoſt,
Have ſecrete powre t' appeaſe inflamed rage:
If not, leave unto me thy Knights laſt patronage."

and Tonſon's edition of 1758. In the firſt and ſecond editions, the verſe wants a foot, and reads

"Which thoſe *ſame* foes, that ſtand hereby,
"Making advauntage, &c."

The folios, without referring to the poet's own direction, offer a ſuppoſed emendation:

"Which thoſe ſame foes, that *does awaite* hereby—"

Hughes has followed this conjectural alteration. The edition of 1751 reads, "Which thoſe *ſame cruell* foes, &c." TODD.

XXVII.

Tho, turning to thoſe brethren, thus beſpoke;
" Ye warlike payre, whoſe valorous great might,
It ſeemes, iuſt wronges to vengeaunce doe provoke,
To wreake your wrath on this dead-ſeeming Knight,
Mote ought allay the ſtorme of your deſpight,
And ſettle patience in ſo furious heat?
Not to debate the chalenge of your right,
But for his carkas pardon I entreat,
Whom fortune hath already laid in loweſt ſeat."

XXVIII.

To whom Cymochles ſaid; " For what art thou,
That mak'ſt thyſelfe his dayes-man, to prolong

XXVII. 3. ——————— doe *provoke,*] So Spenſer's own editions read; the conſtruction being, as Mr. Upton has obſerved, " Whoſe valour juſt wrongs (as it ſeems) do provoke to vengeance." Some editions read, " *doth* provoke." TODD.

XXVIII. 1. ——— For *what art thou,* &c.] Obſerve *For* in the beginning of the ſentence, marking paſſion and indignation. So Proteus, baffled in his various arts, addreſſes the ſwain in Virgil, *Georg.* iv. 445.

" *Nam* quis te, juvenum confidentiſſime, noſtras
" Juſſit adire domos?" UPTON.

XXVIII. 2. ——————— *his* dayes-man,] *Arbitrator,* or *judge.* So, in Wickliffe's tranſlation of the New Teſtament, I. *Cor.* iv. 3. " Mannys *dai*" is the *judgement* of men, as Mr. Upton has noticed; and, as Mr. Church adds, *day* is the preſent marginal reading of that paſſage. The word *dayeſman* is uſed in the ſame ſenſe in the ancient drama of *Damon and Pythias.* See Reed's Old Pl. vol. i. p. 260. TODD.

The vengeaunce preſt? Or who ſhall let me now
On this vile body from to wreak my wrong,
And make his carkas as the outcaſt dong?
Why ſhould not that dead carrion satisfye
The guilt, which, if he lived had thus long,
His life for dew revenge ſhould deare abye?
The treſpaſs ſtill doth live, albee the perſon dye."

XXIX.

" Indeed," then ſaid the Prince, " the evill donne
Dyes not, when breath the body firſt doth leave;
But from the grandſyre to the nephewes ſonne
And all his ſeede the curſe doth often cleave,
Till vengeaunce utterly the guilt bereave:
So ſtreightly God doth iudge. But gentle Knight,

XXVIII. 3. ——— preſt?] *Ready at hand*, or *quick*. See Mr. Warton's note on *preſt*, F. Q. vi. vii. 19. TODD.

XXVIII. 4. ——— from to wreak *my wrong*,] A Greciſm, ἀπὸ τῦ τίσασθαι, *from wreaking*. Who ſhall now *hinder me from revenging* my wrongs on this vile body? UPTON.

Some editions have converted *from* into *for*, ſuppoſing perhaps the prepoſition *from*, joined to the infinitive mood of an Engliſh verb, as unintelligible. TODD.

XXIX. 3. *But from the grandſyre* &c.] To the third and fourth generation, as Dr. Jortin has obſerved. See alſo Mr. Boyd's remark on F. Q. ii. ii. 3. TODD.

That doth againſt the dead his hand upreare,
His honour ſtaines with rancour and deſpight,
And great diſparagment makes to his former might."

XXX.

Pyrochles gan reply the ſecond tyme,
And to him ſaid; "Now, felon, ſure I read,
How that thou art partaker of his cryme:
Therefore by Termagaunt thou ſhalt be dead."
With that, his hand, more ſad than lomp of lead,
Uplifting high, he weened with Morddure,
His owne good ſword Morddure, to cleave his head.
The faithfull ſteele ſuch treaſon no'uld endure,
But, ſwarving from the marke, his Lordes life did aſſure.

XXXI.

Yet was the force ſo furious and ſo fell,
That horſe and man it made to reele aſyde:

XXIX. 7. ——————— upreare,] So all the editions. The rhyme requires, and I ſhould ſuppoſe Spenſer gave, *upheave*. CHURCH.

XXX. 4. *Therefore by Termagaunt*] In the 33d. ſtanza, the oath is, *By Mahoune*. They are generally joined together in the old romances. *Termagaunt* is the god of the Saracens, and *Mahound* is Mahomet. See the note on F. Q. vi. vii. 47. "And oftentimes by *Termagant* and *Mahound* ſwore." TODD.

XXX. 5. ——————— *more* ſad] More *heavy*. See the note on *ſad*, F. Q. i. iii. 10. TODD.

Nath'leſſe the Prince would not forſake his
ſell,
(For well of yore he learned had to ryde,)
But full of anger fiersly to him cryde;
" Falſe traitour, miſcreaunt, thou broken haſt
The law of armes, to ſtrike foe undefide:
But thou thy treaſons fruit, I hope, ſhalt
taſte
Right ſowre, and feele the law, the which thou
haſt defaſt."

XXXII.

With that his balefull ſpeare he fiercely bent
Againſt the Pagans breſt, and therewith
thought
His curſed life out of her lodg have rent:
But, ere the point arrived where it ought,
That ſeven-fold ſhield, which he from Guyon
brought,
He caſt between to ward the bitter ſtownd:
Through all thoſe foldes the ſteelehead paſ-
ſage wrought,
And through his ſhoulder perſt; wherwith
to ground
He groveling fell, all gored in his guſhing
wound.

XXXIII.

Which when his brother ſaw, fraught with
great griefe
And wrath, he to him leaped furiouſly,

And fowly ſaide; "By Mahoune, curſed thiefe,
That direfull ſtroke thou dearely ſhalt aby."
Then, hurling up his harmefull blade on hy,
Smote him ſo hugely on his haughtie creſt,
That from his ſaddle forced him to fly:
Els mote it needes downe to his manly breſt
Have cleft his head in twaine, and life thence diſpoſſeſt.

XXXIV.

Now was the Prince in daungerous diſtreſſe,
Wanting his ſword, when he on foot ſhould fight:
His ſingle ſpeare could doe him ſmall redreſſe
Againſt two foes of ſo exceeding might,
The leaſt of which was match for any Knight.
And now the other, whom he earſt did daunt,
Had reard himſelfe againe to cruel fight
Three times more furious and more puiſſaunt,
Unmindfull of his wound, of his fate ignoraunt.

XXXV.

So both attonce him charge on either ſyde
With hideous ſtrokes and importable powre,

XXXV. 2. ——— *and* importable *powre,*] Power *not to be borne,* as Mr. Upton obſerves; who adds, that *importable* is uſed by Chaucer. I muſt alſo remark, that the accent is here placed on the firſt ſyllable of *importable.* The pronunciation of *insúpportable,* with the accent on the ſecond ſyllable, F. Q. i. vii. 11. is analogous to the example before us. TODD.

That forced him his ground to traverſe wyde,
And wiſely watch to ward that deadly ſtowre:
For on his ſhield, as thicke as ſtormie ſhowre,
Their ſtrokes did raine; yet did he never quaile,
Ne backward ſhrinke; but as a ſtedfaſt towre,
Whom foe with double battry doth aſſaile,
Them on her bulwarke beares, and bids them nought availe.

XXXVI.

So ſtoutly he withſtood their ſtrong aſſay;
Till that at laſt, when he advantage ſpyde,
His poynant ſpeare he thruſt with puiſſant ſway
At proud Cymochles, whiles his ſhield was wyde,
That through his thigh the mortall ſteele did gryde:

XXXV. 5. *For* on *his ſhield,*] This emendation, made by the firſt folio, is admitted into all ſubſequent editions, except that of 1751, which reads, with Spenſer's own editions, "For *in* his ſhield." TODD.

XXXV. 7. ——— *but as a ſtedfaſt towre,*] I have obſerved, in another place, that Milton probably remembered Dante's "Sta, come torre ferma," *Purgat.* C. v. 14, when he ſaid that Satan "ſtood like a tower," *Par. L.* B. i. 591. Spenſer's ſimile, in the preſent paſſage, might not have been forgotten; although indeed Milton has drawn a picture, unrivalled and *proudly eminent.* TODD.

XXXVI. 5. ——— *did* gryde:] *Cut* or *pierce.* See the note on *gride,* Shep. Cal. *Feb.* TODD.

He, ſwarving with the force, within his fleſh
Did breake the launce, and let the head abyde:
Out of the wound the red blood flowed freſh,
That underneath his feet ſoone made a purple pleſh.

XXXVII.

Horribly then he gan to rage and rayle,
Curſing his gods, and himſelfe damning deepe:
Als when his brother ſaw the red blood rayle
Adowne ſo faſt, and all his armour ſteepe,
For very felneſſe lowd he gan to weepe,

XXXVII. 2. ——— *himſelfe damning* deepe:] Thus Macbeth anticipates

"*Curſes*, not loud, but *deep*." TODD.

XXXVII. 3. ——— *the red blood* rayle,] So Spenſer's own editions read, to which the edition of 1751, and Mr. Upton, adhere. The reſt read *trayle*; which I reject, not only as being an unauthoriſed, but alſo as a very mean, expreſſion. To *rail* is often uſed by Spenſer for to *flow*. See the note on F. Q. i. vi. 43. The rhymes here are indeed the ſame in ſound, but not in ſenſe; a practice not infrequent in the Italian poets, and in the *Faerie Queene*. It is my duty reſpectfully to notice the improper introduction of this paſſage into Dr. Johnſon's Dictionary, as an illuſtration of the verb *trail*; for certainly *trail* here is not Spenſer's word. TODD.

XXXVII. 4. ——— *and all his armour ſteepe*,] Obſerve again the attention of Milton to his maſter; for he ſays that, from the wound of Satan,

"A ſtream of nectarous humour iſſuing flow'd
"Sanguine, ſuch as celeſtial Spirits may bleed,
"*And all his armour ſtain'd*." TODD.

XXXVII. 5. *For very* felneſſe *lowd he gan to* weepe,] He gan to *cry* aloud for very *fierceneſſe*. The rhyme, Mr. Upton obſerves, muſt excuſe the catachreſtical uſe of *weepe*: Ατρείδης δ' ὤμωξεν, *Il.* γ'. 364. TODD.

And ſaid; "Caytive, curſe on thy cruell hond,
That twiſe hath ſpedd; yet ſhall it not thee keepe
From the third brunt of this my fatall brond:
Lo, where the dreadfull Death behynd thy backe doth ſtond!"

XXXVIII.

With that he ſtrooke, and th' other ſtrooke withall,
That nothing ſeemd mote beare ſo monſtrous might:
The one upon his covered ſhield did fall,
And glauncing downe would not his owner byte:
But th' other did upon his troncheon ſmyte;
Which hewing quite aſunder, further way
It made, and on his hacqueton did lyte,
The which dividing with impórtune ſway,
It ſeizd in his right ſide, and there the dint did ſtay.

XXXVII. 9. *Lo, where* &c.] Spenſer was probably thinking of ſome of the repreſentations in *The Dance of Death*, which thus paint the tyrant *behind* the man. See alſo the poet's allufion to the ſame deſcription, *Shep. Cal.* Nov. TODD.

XXXVIII. 7. ——————— hacqueton] *A jacket without ſleeves*, according to the Gloſſary in Urry's Chaucer; more properly, the ſtuffed jacket worn under the armour. The Black Prince's *hacqueton*, compoſed of quilted cotton, is yet to be ſeen in Canterbury cathedral. The *hacqueton* was ſometimes made of leather. TODD.

XXXIX.

Wyde was the wound, and a large lukewarme flood,
Red as the roſe, thence guſhed grievouſly;
That when the Paynym ſpyde the ſtreaming blood,
Gave him great hart and hope of victory.
On th' other ſide, in huge perplexity
The Prince now ſtood, having his weapon broke;
Nought could he hurt, but ſtill at warde did ly:
Yet with his troncheon he ſo rudely ſtroke
Cymochles twiſe, that twiſe him forſt his foot revoke.

XL.

Whom when the Palmer ſaw in ſuch diſtreſſe,
Sir Guyons ſword he lightly to him raught,
And ſaid; "Fayre ſonne, great God thy right hand bleſſe,
To uſe that ſword ſo well as he it ought!"

XL. 1. *Which when the Palmer ſaw* &c.] Spenſer here plainly had Homer in view, where Minerva gives Achilles his ſpear, λάβε δ' Ἔγχος, *Il.* χ. 276. *She gave him his ſword ſo lightly, that Hector knew not of it.* So Iuturna gives Turnus his ſword, who had broken his former ſword on the Vulcanian arms of Æneas. UPTON.

XL. 2. ——————— raught,] *Reached*, from *reach*; as *taught* from *teach:* which I mention, becauſe Hughes has printed it, *wrought.* UPTON.

XL. 4. ——— *ſo* well *as* he *it* ought!] That is, So well as *the owner* of it could have uſed it. This is the reading

Glad was the Knight, and with freſh courage fraught,
When as againe he armed felt his hond:
Then like a lyon, which had long time ſaught
His robbed whelpes, and at the laſt them fond
Emongſt the ſhepheard ſwaynes, then wexeth wood and yond:

XLI.

So fierce he laid about him, and dealt blowes
On either ſide, that neither mayle could hold,
Ne ſhield defend the thunder of his throwes:
Now to Pyrochles many ſtrokes he told;
Eft to Cymochles twiſe ſo many fold;

of the firſt edition. The ſecond reads, "ſo *wiſely* as it ought;" and is followed by Hughes, and the edition of 1751. The folios read, "ſo *wiſely* as it *aught*." CHURCH.

By the laſt reading Mr. Upton is led to conjecture, that the poet might perhaps have intended "ſo wiſely as *itaught*," that is, as *thou haſt been taught* to uſe it.' Yet he has admitted, into his text, the original reading; which ſeems to me the moſt judicious. The relative *who* is underſtood. To *owe* is to *own* or *poſſeſs*. Thus in *Acts* xxi. 11. "So ſhall the Jews at Jeruſalem bind the man that *oweth* this girdle." Tonſon's edition of 1758 follows the ſecond edition, "ſo *wiſely* as it ought;" which alters the ſenſe of *ought*, and leaves alſo a leſs allowable elleipſis. TODD.

XL. 7. ——— *which had long time ſaught*
His robbed whelpes,] Perhaps the poet was thinking of the ſimile in Scripture, *Prov.* xvii. 12. "Let a bear, robbed of her whelps, meet a man, rather than a fool in his folly." See alſo *Hoſea* xiii. 8. TODD.

XL. 9. ——— wood *and* yond.] *Fierce* and *furious*. See the note on *wood*, F. Q. i. iv. 34. And *yond* is thus uſed, F. Q. iii. vii. 26. where ſee the note. TODD.

XLI. 5. Eft] *Afterwards*. CHURCH.

Then, backe againe turning his bufie hond,
Them both attonce compeld with courage bold
To yield wide way to his hart-thrilling brond;
And though they both ſtood ſtiffe, yet could not both withſtond.

XLII.

As ſalvage bull, whom two fierce maſtives bayt,
When rancour doth with rage him once engore,
Forgets with wary warde them to awayt,
But with his dreadfull hornes them drives afore,
Or flings aloft, or treades downe in the flore,
Breathing out wrath, and bellowing diſdaine,
That all the foreſt quakes to hear him rore:
So rag'd Prince Arthur twixt his foemen twaine,
That neither could his mightie puiſſaunce ſuſtaine.

XLIII.

But ever at Pyrochles when he ſmitt,
(Who Guyons ſhield caſt ever him before,
Whereon the Faery Queenes pourtract was writt,)

XLII. 1. *As ſalvage bull,*] "Come toro ſalvatico," Arioſto, C. xi. 42. UPTON.

XLII. 2. ——————— engore,] From *en* and *gore*, to pierce, to prick, to make bloody or gory. See alſo F. Q. iii. viii. 48, iii. x. 45. UPTON.

His hand relented and the ſtroke forbore,
And his deare hart the picture gan adore;
Which oft the Paynim ſav'd from deadly ſtowre:
But him henceforth the ſame can ſave no more;
For now arrived is his fatall howre,
That no'te avoyded be by earthly ſkill or powre.

XLIV.

For when Cymochles ſaw the fowle reproch,
Which them appeached; prickt with guiltie ſhame
And inward griefe, he fiercely gan approch,
Reſolv'd to put away that loathly blame,
Or dye with honour and deſert of fame;
And on the haubergh ſtroke the Prince ſo ſore,
That quite diſparted all the linked frame,

XLIV. 2. ——— appeached;] *Cenſured* or *impeached*. See the note on *appeached*, F. Q. v. ix. 47. TODD.

XLIV. 6. ——— haubergh] *A coat of mail*, without ſleeves, made of plate or of chain-mail: See the next line, "That quite diſparted all *the linked frame*." See alſo the note on F. Q. i. v. 4. The *haubergh*, according to Chaucer, was that part of the warriour's dreſs which was next to the outward armour, edit. Urr. p. 146.

"And next his ſhirt an *haketon*,
"And ovir that an *habergeon*—
"And over that a fine HAUBERKE
"Was all iwrought of Jewis werke,
"Full ſtrong it was *of plate*.
"And over that his *cote armoure*
"As white &c." TODD.

And pierced to the ſkin, but bit no more ;
Yet made him twiſe to reele, that never moov'd afore.

XLV.

Whereat renfierſt with wrath and ſharp regret,
He ſtroke ſo hugely with his borrowd blade,
That it empierſt the Pagans burganet ;
And, cleaving the hard ſteele, did deepe invade
Into his head, and cruell paſſage made
Quite through his brayne: He, tombling downe on ground,
Breath'd out his ghoſt, which, to th' infernall ſhade
Faſt flying, there eternall torment found
For all the ſinnes wherewith his lewd life did abound.

XLIV. 8. ——————— *but bit* no more ;] So the ſecond edition reads, to which every ſubſequent edition has adhered, except the later one of Hughes and that of Mr. Church. They conform to the firſt edition, " but bit *not thore*." The word *thore* may be often found indeed in old Engliſh poetry for *there* ; or it might perhaps have been here intended for *thorough*. Yet the ſecond reading, as Mr. Upton obſerves, ſeems to be the poet's own emendation : The weapon pierced to the ſkin, but bit or wounded no more. Mr. Warton alſo conforms to this reading, except with the variation of *not* for *no*. See his *Obſ. on Faer. Qu.* vol. i. p. 170. TODD.

XLV. 1. ——————— renfierſt] *Reinforced*, again made *fierce* and bold. UPTON.

XLV. 3. ——————— burganet,] Fr. *Bourguignote*, a Spaniſh murrion, or ſteel headpiece. CHURCH.

XLVI.

Which when his german ſaw, the ſtony feare
Ran to his hart, and all his ſence diſmayd;
Ne thenceforth life ne corage did appeare:
But, as a man whom helliſh feendes have frayd,
Long trembling ſtill he ſtoode; at laſt thus ſayd;
"Traytour, what haſt thou doen! How ever may
Thy curſed hand ſo cruelly have ſwayd
Againſt that Knight! Harrow and well away!
After ſo wicked deede why liv'ſt thou lenger day!"

XLVII.

With that all deſperate, as loathing light,
And with revenge deſyring ſoone to dye,
Aſſembling all his force and utmoſt might,
With his owne ſwerd he fierce at him did flye,
And ſtrooke, and foynd, and laſht outrageouſly,
Withouten reaſon or regard. Well knew
The Prince, with pacience and ſufferaunce ſly,

XLVI. 1. ——— *his* german] His *brother*, as in Virg. *Æn.* i. 346.

——— "ſed regna Tyri *germanus* habebat
Pygmalion—" TODD.

XLVII. 4. *With his owne ſwerd*] With the Prince's own ſword Morddure. CHURCH.

So haſty heat ſoone cooled to ſubdew:
Tho, when this breathleſſe woxe, that batteil
gan renew.

XLVIII.

As when a windy tempeſt bloweth hye,
That nothing may withſtand his ſtormy
ſtowre,
The clowdes, as thinges affrayd, before him
flye;
But, all ſo ſoone as his outrageous powre
Is layd, they fiercely then begin to ſhowre;
And, as in ſcorne of his ſpent ſtormy ſpight,
Now all attonce their malice forth do poure:
So did Prince Arthur beare himſelfe in fight,
And ſuffred raſh Pyrochles waſte his ydle
might.

XLIX.

At laſt whenas the Sarazin perceiv'd
How that ſtraunge ſword refuſd to ſerve his
neede,

XLVII. 9. *Tho, when* this *breathleſſe woxe*, that *batteile gan renew.*] Then, when this Paynim grew breathleſſe, that Prince renewed battle. So Spenſer's own editions, and the folio of 1609, read; but the ſubſequent folios, "Tho, when *he* &c." UPTON.

XLVIII. 8. ——— *Prince Arthur*] This emendation, made in the firſt folio, is followed by every ſubſequent edition, except that of 1751, which conforms to the overlooked miſtake of the poet's own editions, viz. *Sir Guyon*. Mr. Upton has obſerved, that it is no unuſual thing for proper names to be written wrong, with a ſeeming kind of correctneſs. Thus *Cleon* for *Timon*, F. Q. i. ix. 9. *Scudamore* for *Blandamour*, F. Q. iv. iv. 35, &c. TODD.

But, when he ſtroke moſt ſtrong, the dint deceiv'd;
He flong it from him; and, devoyd of dreed,
Upon him lightly leaping without heed
Twixt his two mighty armes engraſped faſt,
Thinking to overthrowe and downe him tred:
But him in ſtrength and ſkill the Prince ſurpaſt,
And through his nimble ſleight did under him down caſt.

L.

Nought booted it the Paynim then to ſtrive;
For as a bittur in the eagles clawe,
That may not hope by flight to ſcape alive,
Still waytes for death with dread and trembling aw;
So he, now ſubiect to the victours law,
Did not once move, nor upward caſt his eye,
For vile diſdaine and rancour, which did gnaw

XLIX. 2. —— *that ſtraunge ſword*] That is, the ſword that was not his own. CHURCH.

XLIX. 3. *But, when he ſtroke moſt ſtrong, the dint* deceiv'd;] The impreſſion made by the ſword, or force with which he ſtroke, *deceived him*; for it did not wound its true maſter. See ſt. 21. The Sarazin's flinging away his ſword, and leaping upon Prince Arthur, is not unlike what Homer writes of Menelaus thus ſeizing on Paris, ἡ ῥ' ἐναΐξας κόρυθος λάβε, *Il.* γ'. 369. Compare likewiſe the combat between Tancred and Argante, Taſſo, C. xix. 17. UPTON.

His hart in twaine with ſad melancholy;
As one that loathed life, and yet deſpysd to dye.

LI.

But, full of princely bounty and great mind,
The Conqueror nought cared him to ſlay;
But, caſting wronges and all revenge behind,
More glory thought to give life then decay,
And ſayd; "Paynim, this is thy diſmall day;
Yet if thou wilt renounce thy miſcreaunce,
And my trew liegeman yield thyſelfe for ay,
Life will I graunt thee for thy valiaunce,
And all thy wronges will wipe out of my ſovenaunce."

LII.

"Foole," ſayd the Pagan, "I thy gift defye;
But uſe thy fortune, as it doth befall;
And ſay, that I not overcome doe dye,
But in deſpight of life for death doe call."

L. 8. ——————— *with ſad* melancholy,] See the note on *melancholy*, thus accented, F. Q. i. v. 3. TODD.

LII. 2. *But* uſe thy fortune, *as it doth befall;*] "The young knight, diſdaining to buy life with yielding, bad him *uſe his fortune;* for he was reſolved never to yield." Sidney's *Arcadia*, p. 270. Compare the duel between Tancred and Argante, where the Pagan has the ſame expreſſion, Taſſo, C. xix. 22.

"*Uſa la ſorte tua*, che nulla io temo."

See alſo Sil. Ital. xv. 804.

"Contra Sidonius, leto non terreor ullo,
"*Utere Marte tuo.*"

And Virgil, "*Utere ſorte tuâ,*" Æn. xii. 932, whom all the above-mentioned poets ſeem to have imitated. UPTON.

Wroth was the Prince, and ſory yet withall,
That he ſo wilfully refuſed grace;
Yet, ſith his fate ſo cruelly did fall,
His ſhining helmet he gan ſoone unlace,
And left his headleſſe body bleeding all the place.

LIII.

By this, Sir Guyon from his traunce awakt,
Life having mayſtered her ſenceleſſe foe;
And looking up, whenas his ſhield he lakt
And ſword ſaw not, he wexed wondrous woe:
But when the Palmer, whom he long ygoe
Had loſt, he by him ſpyde, right glad he grew,
And ſaide; "Deare Sir, whom wandring to and fro

LIII. 4. ——— *he wexed wondrous* woe:] That is, *very ſad*. Anglo-Sax. Waa, *mœſtus*. So Chaucer, *Rom. Roſe*, 312. "Was never wight yet half ſo *woe*." And in the *Wife of Bathes Tale*, 913. "*Wo* was the knight." Dryden, in his poetical verſion, has kept this old expreſſion, "*Woe* was the knight at this ſevere command." UPTON.

LIII. 7. ——— *Deare* Sir,] So Hughes's [firſt] edition, and the folio of 1679. But it ought to be "Deare *Sire*." In this canto the Palmer is often called *Sire*, as alſo in other cantos in this book. JORTIN.

At the end of the preceding canto, Guyon is repreſented as falling into a ſwoon. When he recovers, and finds the Palmer (from whom he had long been ſeparated) ſtanding by him, he very affectionately cries out *Dear Sir!* which, to my ear at leaſt, has a more tender effect than *Dear Sire*. All the editions read *Sir*, except Hughes's ſecond edition, which gives *Sire*. CHURCH.

The word is originally the ſame, whether written *Sir* or *Sire*. See Menage, v. *Sire*. Yet it may admit of a doubt, whether Spenſer did not intend to diſtinguiſh this reverend Palmer,

I long have lackt, I ioy thy face to vew!
Firme is thy faith, whom daunger never fro me drew.

LIV.

"But read what wicked hand hath robbed mee
Of my good ſword and ſhield?" The Palmer, glad
With ſo freſh hew upryſing him to ſee,
Him anſwered; "Fayre ſonne, be no whit ſad
For want of weapons; they ſhall ſoone be had."
So gan he to diſcourſe the whole debate,
Which that ſtraunge Knight for him ſuſtained had,
And thoſe two Sarazins confounded late,
Whoſe carcaſes on ground were horribly proſtráte.

LV.

Which when he heard, and ſaw the tokens trew,
His hart with great affection was embayd,

from the Knights, by the addreſs of *Sire*, and not *Sir*; for this Palmer, in the hiſtorical view of the poem, alludes perhaps to Archbiſhop Whitgift, formerly tutor of the Earl of Eſſex, imaged in Sir Guyon. Yet the boatman, addreſſing the Palmer, ſays "*Sir* Palmer," F. Q. ii. xii. 18. UPTON.

LIV. 6. ——————————— debate,] *Fight*. See the note on *debate*, F. Q. vi. viii. 13. TODD.

LIV. 9. ——————————— proſtráte.] *Proſtrate*, accented on the laſt ſyllable, often occurs in Spenſer; and from this uſage Milton adopted it, *P. L.* B. vi. 841. TODD.

LV. 2. ——————————— embayd,] *Delighted*. See the note on *embay*, F. Q. ii. xii. 60. TODD.

And to the Prince, with bowing reverence dew,
As to the patrone of his life, thus ſayd;
" My Lord, my Liege, by whoſe moſt gracious ayd
I live this day, and ſee my foes ſubdewd,
What may ſuffice to be for meede repayd
Of ſo great graces as ye have me ſhewd,
But to be ever bound" —

LVI.

To whom the Infant thus; " Fayre Sir, what need
Good turnes be counted, as a ſervile bond,
To bind their dooers to receive their meed?
Are not all Knightes by oath bound to withſtond

LV. 3. *And to the Prince*, with bowing *reverence dew*,] So intended to be corrected in the liſt of Errata, ſubjoined to the firſt edition, which reads *with bowing*, and which is noticed among the errours thus, *with bowing bowing*; apparently directing the order of the words to be inverted. Compare the ſimilar expreſſions, noticed by Dr. Jortin, F. Q. i. x. 44, ii. ix. 26 and 36, iv. ii. 23, &c. Milton, as Mr. Church obſerves, might have had this paſſage in his recollection, *Par. Loſt*, B. iii. 736, &c. and B. v. 358, &c. I may add an earlier teſtimony of Milton's attention to it in his *Arcades*, ver. 37.

" Whom with *low reverence* I adore as mine." TODD.

LV. 9. *But to be ever bound* ——] I am inclined to think that the poet never intended to fill up this hemiſtich. The ſpeech of Sir Guyon is plainly unfiniſhed: The Prince breaks in upon him, *Faire Sir*, &c. CHURCH.

LVI. 1. ——— *the* Infant] That is, the *Prince*. See the note on *Infant*, F. Q. vi. viii. 25. TODD.

Oppreſſours powre by armes and puiſſant
hond?
Suffiſe, that I have done my dew in place."
So goodly purpoſe they together fond
Of kindneſſe and of courteous aggrace;
The whiles falſe Archimage and Atin fled apace.

LVI. 8. ——————— aggrace;] *Favour, kindneſs.* Ital. aggratiare. UPTON.

CANTO IX.

The Houſe of Temperaunce, in which
Doth ſober Alma dwell,
Beſiegd of many foes, whom ſtraunger Knightes to flight compell.

I.

OF all Gods workes, which doe this worlde adorne,
There is no one more faire and excellent
Then is mans body, both for powre and forme,
Whiles it is kept in ſober government;
But none then it more fowle and indecent,
Diſtempred through miſrule and paſſions bace;
It grows a monſter, and incontinent
Doth loſe his dignity and native grace:
Behold, who liſt, both one and other in this place.

ARG. 4. ——— *to* flight *compell.*] That is, put to flight. So the firſt edition, Hughes's ſecond edition, and the edition of 1751, read. Spenſer's ſecond edition, the folios, and Hughes's firſt edition, read "to *fight* compell." CHURCH.

Mr. Upton's edition, and Tonſon's edition of 1758, conform alſo to the original reading, *flight*. TODD.

I. 5. ——— ——— indecent,] Mr. Church here obſerves that the firſt edition reads *incedent*; but he ſhould have added that the word is corrected, in the Errata, *indecent*. TODD.

I. 9. ——— *in this place.*] That is, in the oppoſite characters of Prince Arthur and the Two Brethren. CHURCH.

II.

After the Paynim brethren conquer'd were,
The Briton Prince recov'ring his ſtolne ſword,
And Guyon his loſt ſhield, they both yfere
Forth paſſed on their way in fayre accord,
Till him the Prince with gentle court did bord;
" Sir Knight, mote I of you this court'sy read,
To weet why on your ſhield, ſo goodly ſcord,
Beare ye the picture of that Ladies head?
Full lively is the ſemblaunt, though the ſubſtance dead."

III.

" Fayre Sir," ſayd he, " if in that picture dead
Such life ye read, and vertue in vaine ſhew;
What mote ye weene, if the trew lively-head
Of that moſt glorious viſage ye did vew!
But yf the beauty of her mind ye knew,
That is, her bounty, and imperiall powre,
Thouſand times fairer then her mortall hew,
O! how great wonder would your thoughts devoure,
And infinite deſire into your ſpirite poure!

II. 9. *Full lively* &c.] That is, the features are highly animated, though the ſubſtance of which the picture is made is inanimate. Mr. Hearne, in his Gloſſ. to Robert of Glouceſter's *Chronicle*, obſerves, that the word *ſemblant* was very properly uſed of Ladies with very fine faces. Hence, ſays he, Robert of Brunne, in his Chronicle, ſpeaking of king Arthur's queen:

" Of body was ſcho avenant, [comely,]
" Faire countenance with ſuete *ſemblant*." CHURCH.

IV.

" She is the mighty Queene of Faëry,
Whoſe faire retraitt I in my ſhield doe beare;
Shee is the flowre of grace and chaſtity,
Throughout the world renowmed far and neare,
My Life, my Liege, my Soveraine, my Deare,
Whoſe glory ſhineth as the morning ſtarre,
And with her light the earth enlumines cleare;
Far reach her mercies, and her praiſes farre,
As well in ſtate of peace, as puiſſaunce in warre."

V.

" Thriſe happy man," ſaid then the Briton Knight,
" Whom gracious lott and thy great valiaunce
Have made thee ſoldier of that Princeſſe bright,
Which with her bounty and glad countenaunce
Doth bleſſe her ſervaunts, and them high advaunce!
How may ſtraunge Knight hope ever to aſpire,
By faithfull ſervice and meete amenaunce,

IV. 2. ——— retraitt] *Picture*, portrait. Ital. *ritratto*. CHURCH.

IV. 7. ——— *enlumines*] Chaucer's word. See the note on *enmoved*, F. Q. i. ix. 48. TODD.

V. 3. *Have made* thee *ſoldier*] This is the more perſpicuous reading of Spenſer's own editions, which the folios have converted into " *a* ſoldier;" but have miſſed no ſubſequent editor, except Hughes. TODD.

Unto ſuch bliſſe? ſufficient were that hire
For loſſe of thouſand lives, to die at her deſire."

VI.

Said Guyon, "Noble Lord, what meed ſo great,
Or grace of earthly Prince ſo ſoveraine,
But by your wondrous worth and warlike feat
Ye well may hope, and eaſely attaine?
But were your will her ſold to entertaine,
And numbred be mongſt Knights of Maydenhed,
Great guerdon, well I wote, ſhould you remaine,
And in her favor high bee reckoned,
As Arthegall and Sophy now beene honored."

VII.

"Certes," then ſaid the Prince, "I God avow,
That ſith I armes and knighthood firſt did plight,
My whole deſire hath beene, and yet is now,
To ſerve that Queene with al my powre and might.

VI. 5. *But were your will her* ſold to entertaine,] *To receive her pay.* Fr. *ſolde*, a ſoldier's pay. CHURCH.

VI. 9. Arthegall *and* Sophy] *Arthegall* and *Sophy* are mentioned here, to raiſe a curioſity of further inquiry in the reader; which curioſity the poet intended to anſwer hereafter: *Arthegall* we ſhall read of often; and *Sophy* I make no doubt was intended to be the hero of ſome other book in this poem: he was the ſon of king Gulicke of Northwales. See Drayton's *Polyolbion*, Song xxiv. UPTON.

Now hath the ſunne with his lamp-burning
light
Walkt round about the world, and I no leſſe,
Sith of that Goddeſſe I have ſought the ſight,
Yet nowhere can her find: ſuch happineſſe
Heven doth to me envy and fortune favourleſſe."

VIII.

" Fortune, the foe of famous cheviſaunce,

VII. 5. *Now hath the ſunne* &c.] This is the reading of Spenſer's ſecond edition, and of the folios. *One year is paſt*, ſays Prince Arthur, ſince I have been ſeeking the Faerie Queene. That this is the true reading, appears plain from F. Q. i. ix. 15. The poet's firſt edition reads,

" *Seven times* the ſunne with his lamp-burning light
" *Hath* walkt about the world, and I no leſſe,
" Sith of that Goddeſſe &c." UPTON.

The Prince is told afterwards, that he has been *three years* in purſuit of the Faerie Queene, ſt. 38, according to the firſt edition; *twelve months*, according to the ſecond. In the preſent paſſage, the reading of Spenſer's ſecond edition beſt agrees with what the Prince ſays, F. Q. i. ix. 15. " *Nyne months* I ſeek in vaine &c." But I cannot think the alteration was made by our poet. *And I no leſſe* ſeems improper, unleſs the ſun had more revolutions than one. The reader will pleaſe to take notice, that Spenſer always ſpeaks of the heavenly bodies according to the ſyſtem of Ptolomy, who ſuppoſed the ſun to revolve round the earth in the ſpace of year. CHURCH.

I think with Mr. Upton, that the ſecond edition preſents the true reading. Tonſon's edition of 1758 alſo follows it. TODD.

VIII. 1. Fortune, *the* foe *of famous* cheviſaunce,] *Cheviſaunce* is *enterpriſe*, from the Fr. *cheviſſaunce*. See note on F. Q. iii. xi. 24. The ſentiment expreſſed in this line reſembles the following paſſage, as Mr. Upton has noticed in Seneca's *Herc. Fur.* ver. 523.

" *O Fortuna, viris invidia fortibus,*
" Quàm non æqua bonis præmia dividis!"

And in Statius, *Theb.* x. 384.

" Invida Fata piis, et *Fors ingentibus auſis*
" *Rara comes.*"

And in Sidney's *Arcadia*, p. 102. " Lady, how falls it out

"Seldom," ſaid Guyon, "yields to vertue aide,
But in her way throwes miſchiefe and miſchaunce,
Whereby her courſe is ſtopt and paſſage ſtaid.
But you, faire Sir, be not herewith diſmaid,
But conſtant keepe the way in which ye ſtand;
Which were it not that I am els delaid
With hard adventure, which I have in hand,
I labour would to guide you through al Fary land."

IX.

"Gramercy Sir," ſaid he; "but mote I weete
What ſtraunge adventure doe ye now purſew?
Perhaps my ſuccour or advizement meete

that you, in whom all virtue ſhines, will take the patronage of *Fortune, the only rebellious handmaid againſt virtue.*" Probably there may be here an alluſion alſo to a popular ballad, entitled *Fortune my foe*; to which Shakſpeare has certainly alluded in the *Merry Wives of Windſor*, and of which Mr. Malone has printed, in a note on the paſſage, the firſt ſtanza, A. iii. S. iii. This ballad is mentioned in Chettle's *Kind harts dreame*, 1592; and is hinted at in Gabriel Hervey's *Foure Letters*, of the ſame date. The old ballad of The moſt cruel Murther of Edw. V. &c. is directed to be ſung to the tune of *Fortune my foe*. Sir Robert Naunton, in his *Fragmenta Regalia*, thus alſo affords a proper comment on Spenſer's verſe, where he ſpeaks of *the brave Raleigh*: "Thoſe that he relyed on, began to take this his ſuddain favour for an allarum, and to be ſenſible of their own ſupplantation, and to project his, which made him ſhortly after ſing, *Fortune my foe*, &c." TODD.

IX. 1. ——————— *but mote I* weete] So the edition of 1751, Tonſon's edition of 1758, and Upton's, rightly read. The reſt follow Spenſer's own editions, which, by a manifeſt errour of the preſs, give *wote*. TODD.

Mote ſtead you much your purpoſe to ſubdew."
Then gan Sir Guyon all the ſtory ſhew
Of falſe Acraſia, and her wicked wiles;
Which to avenge, the Palmer him forth drew
From Faery Court. So talked they, the whiles
They waſted had much way, and meaſurd many miles.

X.

And now faire Phoebus gan decline in haſte
His weary wagon to the weſterne vale,
Whenas they ſpide a goodly Caſtle, plaſte
Foreby a river in a pleaſaunt dale;
Which chooſing for that evenings hoſpitale,
They thether marcht: but when they came in ſight,
And from their ſweaty courſers did avale,
They found the gates faſt barred long ere night,
And every loup faſt lockt, as fearing foes deſpight.

X. 5. ——— hoſpitale,] *Inn.* Lat. hoſpitiolum. CHURCH.

X. 7. ——— *from* their *ſweaty courſers*] Sir Guyon's horſe was ſtolen, and he does not ſay how he got another. *Their* muſt include Sir Guyon, as well as Prince Arthur and his Squire. There are ſome few, in this poem, of theſe kind of inaccuracies, if paſſing over little circumſtances may be ſo called. And perhaps the mentioning them may appear as trifling, as the inaccuracies themſelves. UPTON.

Ibid. ——— avale,] *Come down, diſmount.* Fr. *avaller*. See the note on *avayles*, Shep. Cal. *Feb.* TODD.

XI.

Which when they ſaw, they weened fowle reproch
Was to them doen, their entraunce to forſtall;
Till that the Squire gan nigher to approch,
And wind his horne under the Caſtle wall,
That with the noiſe it ſhooke as it would fall.
Eftſoones forth looked from the higheſt ſpire
The Watch, and lowd unto the Knights did call,
To weete what they ſo rudely did require:
Who gently anſwered, They entraunce did deſire.

XII.

" Fly fly, good Knights," ſaid he, " fly faſt away,
If that your lives ye love, as meete ye ſhould;
Fly faſt, and ſave yourſelves from neare decay;

XI. 4. *And wind his horne*] See F. Q. i. viii. 3, where the *bugle horn* breaks the enchantment at a ſingle blaſt. Concerning other uſes, to which the *bugle horn* was applied, I refer the reader to Mr. Walker's *Hiſtorical Memoirs of the Iriſh Bards*, 4to. Dubl. 1786, pp. 85, 86; but I will not omit his judicious obſervations on what concerns the application of it in the preſent ſenſe. " Sometimes we diſcover it, in the Gothic romances, *hanging over the entrance of caſtles*, on the blowing of which by an haſty courier, or a wandering knight, the porter, appears at the battlements, and inquires, whence the ſtranger—his errand—and the nature of the buſineſs.—May we not ſuppoſe, that the bugle horn was ſometimes ſuſpended over the entrances of thoſe ſtately caſtles which are now " nodding to their fall" in many parts of *this kingdom* (i. e. Ireland)? For the fictions of romantick chivalry have, for their baſis, the real manners of the feudal times; and ſuch times undoubtedly there were in *Ireland*. TODD.

Here may ye not have entraunce, though we
would:
We would and would againe, if that we
could;
But thouſand enemies about us rave,
And with long ſiege us in this Caſtle hould:
Seven yeares this wize they us beſieged have,
And many good Knights ſlaine that have us
ſought to ſave."

XIII.

Thus as he ſpoke, loe! with outragious cry
A thouſand Villeins rownd about them ſwarmd
Out of the rockes and caves adioyning nye;
Vile caitive wretches, ragged, rude, deformd,
All threatning death, all in ſtraunge manner
armd;

XII. 8. Seven *yeares this wize they us beſieged have,*] See the firſt ſtanza, where the poet opens the allegory: Nor has the reader any occaſion to be put in mind, that this Caſtle is the human body, and Alma the mind; and that this miſcreated troop of beſiegers are vain conceits, idle imaginations, foul deſires, &c. Compare *Orl. Fur.* C. vi. 59. Or rather Plato *De Repub.* Lib. viii, where he mentions the perturbed affections ſeizing on the citadel of the youthful ſoul, τὴν ψυχῆς ἀκρόπολιν, Alma's caſtle, or ſtrong hold. Spenſer ſays "*ſeven* years," perhaps, in alluſion to the *ſeven* ages of the world. 1ſt age, From Adam to Noah. 2d, To Abraham. 3d, From Abraham to the departure of Iſrael out of Egypt. 4th, To the building of the temple. 5th, To the captivity of Babylon. 6th, To the birth of our Saviour. 7th, From the birth of our Saviour to the end of the world. Or perhaps the number *ſeven* has a particular reference to the various ſtages of man's life. Conſult Cenſorinus *De Die Nat.* cap. vii, and cap. xiv. And likewiſe Macrob. *In Somn. Scip.* i. vi. UPTON.

"Seldom," ſaid Guyon, "yields to vertue aide,
But in her way throwes miſchiefe and miſchaunce,
Whereby her courſe is ſtopt and paſſage ſtaid.
But you, faire Sir, be not herewith diſmaid,
But conſtant keepe the way in which ye ſtand;
Which were it not that I am els delaid
With hard adventure, which I have in hand,
I labour would to guide you through al Fary land."

IX.

"Gramercy Sir," ſaid he; "but mote I weete
What ſtraunge adventure doe ye now purſew?
Perhaps my ſuccour or advizement meete

that you, in whom all virtue ſhines, will take the patronage of *Fortune, the only rebellious handmaid againſt virtue.*" Probably there may be here an alluſion alſo to a popular ballad, entitled *Fortune my foe*; to which Shakſpeare has certainly alluded in the *Merry Wives of Windſor*, and of which Mr. Malone has printed, in a note on the paſſage, the firſt ſtanza, A. iii. S. iii. This ballad is mentioned in Chettle's *Kind harts dreame*, 1592; and is hinted at in Gabriel Hervey's *Foure Letters*, of the ſame date. The old ballad of The moſt cruel Murther of Edw. V. &c. is directed to be ſung to the tune of *Fortune my foe*. Sir Robert Naunton, in his *Fragmenta Regalia*, thus alſo affords a proper comment on Spenſer's verſe, where he ſpeaks of *the brave Raleigh*: "Thoſe that he relyed on, began to take this his ſuddain favour for an allarum, and to be ſenſible of their own ſupplantation, and to project his, which made him ſhortly after ſing, *Fortune my foe*, &c." TODD.

IX. 1. ——————— *but mote I* weete] So the edition of 1751, Tonſon's edition of 1758, and Upton's, rightly read. The reſt follow Spenſer's own editions, which, by a manifeſt errour of the preſs, give *wote*. TODD.

Mote ſtead you much your purpoſe to ſubdew."
Then gan Sir Guyon all the ſtory ſhew
Of falſe Acraſia, and her wicked wiles;
Which to avenge, the Palmer him forth drew
From Faery Court. So talked they, the whiles
They waſted had much way, and meaſurd many miles.

X.

And now faire Phoebus gan decline in haſte
His weary wagon to the weſterne vale,
Whenas they ſpide a goodly Caſtle, plaſte
Foreby a river in a pleaſaunt dale;
Which chooſing for that evenings hoſpitale,
They thether marcht: but when they came in ſight,
And from their ſweaty courſers did avale,
They found the gates faſt barred long ere night,
And every loup faſt lockt, as fearing foes deſpight.

X. 5. ——— hoſpitale,] *Inn.* Lat. hoſpitiolum. CHURCH.

X. 7. ——— *from* their *ſweaty courſers*] Sir Guyon's horſe was ſtolen, and he does not ſay how he got another. *Their* muſt include Sir Guyon, as well as Prince Arthur and his Squire. There are ſome few, in this poem, of theſe kind of inaccuracies, if paſſing over little circumſtances may be ſo called. And perhaps the mentioning them may appear as trifling, as the inaccuracies themſelves. UPTON.

Ibid. ——— avale,] *Come down, diſmount.* Fr. *avaller.* See the note on *avayles*, Shep. Cal. *Feb.* TODD.

XI.

Which when they ſaw, they weened fowle reproch
Was to them doen, their entraunce to forſtall;
Till that the Squire gan nigher to approch,
And wind his horne under the Caſtle wall,
That with the noiſe it ſhooke as it would fall.
Eftſoones forth looked from the higheſt ſpire
The Watch, and lowd unto the Knights did call,
To weete what they ſo rudely did require:
Who gently anſwered, They entraunce did deſire.

XII.

"Fly fly, good Knights," ſaid he, "fly faſt away,
If that your lives ye love, as meete ye ſhould;
Fly faſt, and ſave yourſelves from neare decay;

XI. 4. *And wind his horne*] See F. Q. i. viii. 3, where the *bugle horn* breaks the enchantment at a ſingle blaſt. Concerning other uſes, to which the *bugle horn* was applied, I refer the reader to Mr. Walker's *Hiſtorical Memoirs of the Iriſh Bards*, 4to. Dubl. 1786, pp. 85, 86; but I will not omit his judicious obſervations on what concerns the application of it in the preſent ſenſe. "Sometimes we diſcover it, in the Gothic romances, *hanging over the entrance of caſtles*, on the blowing of which by an haſty courier, or a wandering knight, the porter appears at the battlements, and inquires, whence the ſtranger —his errand—and the nature of the buſineſs.—May we not ſuppoſe, that the bugle horn was ſometimes ſuſpended over the entrances of thoſe ſtately caſtles which are now "nodding to their fall" in many parts of *this kingdom* (i. e. Ireland)? For the fictions of romantick chivalry have, for their baſis, the real manners of the feudal times; and ſuch times undoubtedly there were in *Ireland*. TODD.

Here may ye not have entraunce, though we would:
We would and would againe, if that we could;
But thouſand enemies about us rave,
And with long ſiege us in this Caſtle hould:
Seven yeares this wize they us beſieged have,
And many good Knights ſlaine that have us ſought to ſave."

XIII.

Thus as he ſpoke, loe! with outragious cry
A thouſand Villeins rownd about them ſwarmd
Out of the rockes and caves adioyning nye;
Vile caitive wretches, ragged, rude, deformd,
All threatning death, all in ſtraunge manner armd;

XII. 8. Seven *yeares this wize they us beſieged have,*] See the firſt ſtanza, where the poet opens the allegory: Nor has the reader any occaſion to be put in mind, that this Caſtle is the human body, and Alma the mind; and that this miſcreated troop of beſiegers are vain conceits, idle imaginations, foul deſires, &c. Compare *Orl. Fur.* C. vi. 59. Or rather Plato *De Repub.* Lib. viii, where he mentions the perturbed affections ſeizing on the citadel of the youthful ſoul, τὴν ψυχῆς ἀκρόπολιν, Alma's caſtle, or ſtrong hold. Spenſer ſays "*ſeven* years," perhaps, in allufion to the *ſeven* ages of the world. 1ſt age, From Adam to Noah. 2d, To Abraham. 3d, From Abraham to the departure of Iſrael out of Egypt. 4th, To the building of the temple. 5th, To the captivity of Babylon. 6th, To the birth of our Saviour. 7th, From the birth of our Saviour to the end of the world. Or perhaps the number *ſeven* has a particular reference to the various ſtages of man's life. Conſult Cenſorinus *De Die Nat.* cap. vii, and cap. xiv. And likewiſe Macrob. *In Somn. Scip.* i. vi. UPTON.

Some with unweldy clubs, ſome with long ſpeares,
Some ruſty knives, ſome ſtaves in fier warmd:
Sterne was their looke; like wild amazed feares,
Staring with hollow eies, and ſtiffe upſtanding heares.

XIII. 6. *Some with unweldy clubs, ſome with long ſpeares, Some ruſty knives*, &c.] Statius, *Theb.* iv. 64.

——— " Pars geſa manu; pars robora flammis
" Indurata diu."

See alſo Q. Curtius, iii. 2. Virgil, *Æn.* vii. 523. Arrian, *Indic.* c. 24. JORTIN.

XIII. 7. *Some* ruſty knives,] So, in F. Q. i. iv. 35.

" Bitter Deſpight with Rancours *ruſtie knife*."

Again, F. Q. ii. iv. 44.

——— " When Rancour rife
" Kindles revenge, and threats his *ruſtie knife*."

Again, of a wound, F. Q. i. ix. 36.

" In which a *ruſtie knife* faſt fixed ſtood."

The ſteeds of Night are deſcribed champing " their *ruſtie* bits," F. Q. i. v. 20. The word *ruſtie* ſeems to have conveyed the idea of ſomewhat very loathſome and horrible to our author. In *Virgil's Gnat*, he applies it to *Horror*, ſt. 56. I will hence take occaſion to correct a paſſage in Chaucer, in his character of the Reve, *Prolog.* ver. 620.

" And by his ſide he bare a *ruſtie* blade:"

I do not perceive the conſiſtency of the Reve's wearing a ruſtie ſword; I ſhould rather be inclined to think that the poet wrote " *truſtie* blade." But this alteration will perhaps be diſapproved by thoſe who recollect, that Chaucer, in another paſſage, has attributed the epithet *ruſty* to the ſword of Mars, *Teſt. of Creſſ.* 188.

" And in his hand he had a *ruſty ſword*." T. WARTON.

Ibid. ——— *ſome ſtaves in fier warmd.*] *Staves*, " ambuſtas ſine cuſpide," as Silius Italicus expreſſes it, L. vi. 550. Buſbequius, in his account of the Colchians, ſays, their common ſoldiers had no other arms but arrows or ſtakes *burnt at one end*, or great wooden clubs. UPTON.

XIV.

Fierſly at firſt thoſe Knights they did aſſayle,
And drove them to recoile: but, when againe
They gave freſh charge, their forces gan to fayle,
Unable their encounter to ſuſtaine;
For with ſuch puiſſaunce and impetuous maine
Thoſe Champions broke on them, that firſt them fly,
Like ſcattered ſheepe, whenas the ſhepherds ſwaine
A lion and a tigre doth eſpye
With greedy pace forth ruſhing from the foreſt nye.

XV.

A while they fled, but ſoone retourned againe
With greater fury then before was found;
And evermore their cruell Capitaine

XV. 3. ——— *Capitaine*] So all the editions, except Spenſer's own; which read *Captaine*, a blunder of the preſs. CHURCH.

Mr. Upton, however, preſerves and defends the original reading, contending that *Captaine* here conſiſts of three ſyllables; which is in Spenſer's manner, as *heroës*, *ſafety*, &c. He adds that Shakſpeare has *ſerjeant* and *captain* of three ſyllables in *Macbeth*, A. i. S. ii.

"The neweſt ſtate. This is the *ſerjeant*—"
"Our *captains*, Macbeth and Banquo? Yes."

Theſe officers, I muſt confeſs, appear to me to be very unfairly preſſed into the ſervice of the critick! In paſſages like theſe, the violation of preciſe conformity to metre may be eaſily pardoned, and requires not the aid of elaborate rectification. However, *capitaine* might certainly be fairly extended *for the ſake of the rhythm*, and be pronounced, as in French, *capitaine*; becauſe it appears to have been uſed as a word of three ſyllables, even in proſe. See A Lamentation, in which

Sought with his raſkall routs t'encloſe them rownd,
And overronne to tread them to the grownd:
But ſoone the Knights with their bright-burning blades
Broke their rude troupes, and orders did confownd,
Hewing and ſlaſhing at their idle ſhades;
For though they bodies ſeem, yet ſubſtaunce from them fades.

XVI.

As when a ſwarme of gnats at eventide
Out of the fennes of Allan doe ariſe,
Their murmuring ſmall trompetts ſownden wide,
Whiles in the aire their cluſtring army flies,

is ſhewed what ruyne and deſtruction cometh of ſeditious rebellyon, 4to. 1536. bl. l. Sign. A. iiij. "A cobler ſhall be counted a *capitayne*." Again, B. i. "Julius Ceſar, the beſt *capitayn* that euer the Romans had." See alſo the next canto of this poem, ſt. 65, which completely overthrows Mr. Upton's argument; *Capitaynes* being the reading of the poet's firſt edition. And again, F. Q. ii. xi 14. TODD.

XV. 4. ——————— *his* raſkall routs] This expreſſion appears to have been common for a mob of the loweſt kind. Thus, in *The Firſt Part of K. Edw. IV*, 4to. bl. l. 1600.

"We do not riſe like Tiler, Cade, and Straw,
"Blewbeard, and other of that *raſcall route*,
"Baſely like tinkers, &c." TODD.

XV. 5. *And overronne to tread them to the grownd:*] And to tread them to the ground, being run over. UPTON.

XVI. 4. ——————— *cluſtring army*] The metaphor is from a cluſter of grapes, and the expreſſion literally from Homer, *Il. β'.* 89. Βοτρυδὸν δὲ πέτονται. See the note, F. Q. i. i. 23. UPTON.

That as a cloud doth ſeeme to dim the ſkies;
Ne man nor beaſt may reſt or take repaſt
For their ſharpe wounds and noyous iniuries,
Till the fierce northerne wind with bluſtring blaſt
Doth blow them quite away, and in the ocean caſt.

XVII.

Thus when they had that troublous rout diſperſt,
Unto the Caſtle gate they come againe,
And entraunce crav'd, which was denied erſt.
Now when report of that their perlous paine,
And combrous conflict which they did ſuſtaine,
Came to the Ladies eare which there did dwell,
Shee forth iſſéwed with a goodly traine
Of Squires and Ladies equipaged well,
And entertained them right fairely, as befell.

XVIII.

Alma ſhe called was; a Virgin bright,
That had not yet felt Cupides wanton rage;
Yet was ſhee woo'd of many a gentle Knight,
And many a Lord of noble parentage,
That ſought with her to lincke in marriage:
For ſhee was faire, as faire mote ever bee,
And in the flowre now of her freſheſt age;

XVIII. 1. Alma] That is, *The Mind*. Prior's poem, called ALMA, or, THE PROGRESS OF THE MIND, probably took its riſe from this canto. CHURCH.

Yet full of grace and goodly modeſtee,
That even heven reioyced her ſweete face to ſee.

XIX.

In robe of lilly white ſhe was arayd,
That from her ſhoulder to her heele downe raught;
The traine whereof looſe far behind her ſtrayd,
Braunched with gold and perle moſt richly wrought,
And borne of two faire damſels which were taught
That ſervice well: Her yellow golden heare
Was trimly woven and in treſſes wrought,
Ne other tire ſhe on her head did weare,
But crowned with a garland of ſweete roſiere.

XIX. 5. *And borne of* two *faire damſels*, &c.] Theſe "*two* faire damſels," I think, are what Plato calls, Επιθυμητικὴ and Θυμητικὴ, who, when *well taught their ſervice*, are of excellent uſe to Alma. Cicero, *Tuſc. Diſp.* i. 10. "Animo duas parere voluit Plato, iram et cupiditatem." See likewiſe Apuleius, and Diogen. Laert. iii. 67, and Max. Tyr. p. 265, 267. edit. London. UPTON.

XIX. 9. ——— *crowned*] Mr. Church has obſerved that the poet's firſt edition here reads *crown'd*; but the critick forgot to notice that the word is corrected in the Errata ſubjoined to that edition. Theſe minute remarks will not ſeem trifling to the lovers of the poet, as they ſerve to reſcue him from the ſuppoſition of habitual inaccuracy. In like manner, I may add, *lenger time*, in the 21ſt ſtanza, is ſo corrected by the poet; but the ſame critick has only noticed the errour "lenger a time," without mentioning the emendation. TODD.

Ibid. ——— roſiere.] *The roſe-tree.* So Chaucer, p. 236, edit. Urr.

XX.

Goodly ſhee entertaind thoſe noble Knights,
And brought them up into her Caſtle hall;
Where gentle court and gracious delight
Shee to them made, with mildneſſe virginall,
Shewing herſelfe both wiſe and liberall.
There when they reſted had a ſeaſon dew,
They her beſought of favour ſpeciall
Of that faire Caſtle to affoord them vew:
Shee graunted; and, them leading forth, the ſame did ſhew.

XXI.

Firſt ſhe them led up to the Caſtle wall,
That was ſo high as foe might not it clime,
And all ſo faire and fenſible withall;

"And me to plesin badde that I
"Should drawé to the bothom nere,
"Preſe in to touchin the *roſere*
"That bare the roſe." CHURCH.

XX. 4. ——————— virginall,] The Italian adjective *virginale*, an epithet very frequent, as Mr. Thyer has obſerved, in the poets of Italy when deſcribing beauty, or modeſty. TODD.

XX. 6. There *when* &c.] Such is the reading of the ſecond edition, which every ſubſequent edition follows, except that of Mr. Church. Mr. Church reads, with the firſt edition, "*Then* when &c.", but thinks that "*Tho* when &c." would have been better. TODD.

XXI. 1. ——— *them*] So the ſecond and all the ſubſequent editions. The firſt reads *him*. CHURCH.

XXI. 3. ——————— *fenſible*] This is the reading of the firſt edition, to which Mr. Church, Mr. Upton, and Tonſon's edition of 1758, have adhered. The ſecond edition reads *ſenſible*, which the reſt have followed. I am perſuaded that *fenſible* is the poet's reading. Compare F. Q. iii. x. 10. "No *fort* ſo FENSIBLE, no walls ſo ſtrong, &c." TODD.

Not built of bricke, ne yet of ſtone and lime,
But of thing like to that Ægyptian ſlime,
Whereof king Nine whilome built Babell towre:
But O great pitty, that no lenger time
So goodly workmanſhip ſhould not endure!
Soone it muſt turne to earth: No earthly thing is ſure.

XXII.

The frame thereof ſeemd partly circulare,
And part triangulare; O worke divine!
Thoſe two the firſt and laſt proportions are;
The one imperfect, mortall, fœminine;
Th' other immortall, perfect, maſculine;
And twixt them both a quadrate was the baſe,

XXI. 5. *But of thing like to that Ægyptian ſlime*, &c.] The ſlime uſed for cement to the bricks, with which Babylon was built, was a kind of bitumen or pitchy ſubſtance, brought from the neighbourhood of Babylon: whether he calls it Ægyptian, Aſphaltic, or Aſſyrian ſlime, it differs not: for even hiſtorians confound neighbouring nations, much more ſo poets. Aſſyrians, Medes, and Perſians, are frequently confounded: all the northern countries are uſed promiſcuouſly; Germans, Celtics, Gauls, &c. He ſays, of thing, like to Ægyptian or Aſſyrian ſlime, was built this edifice of man; but duſt it was originally, and to duſt it will return again. In the book of *Wiſdom* ix. 15, the body is called an *earthly tabernacle*, γηῶδες σκῆνος. Compare II *Cor.* v. 1. If we turn to the poets, we ſhall find that man was made by mixing water and earth; or, as Spenſer calls it, by *a ſlime*, ſᾶιαν ὕδει φύρειν, Heſiod, *Op. et Dies*, ver. 61.
UPTON.

XXII. 1. *The frame thereof* &c.] The length of Sir Kenelm Digby's commentary on this ſtanza, together with Mr. Upton's remarks, occaſions the notes to be transferred to the end of the canto. TODD.

Proportiond equally by ſeven and nine;
Nine was the circle ſett in heavens place:
All which compacted made a goodly diapaſe.

XXIII.

Therein two gates were placed ſeemly well:
The one before, by which all in did pas,
Did th' other far in workmanſhip excell;
For not of wood, nor of enduring bras,
But of more worthy ſubſtance fram'd it was:
Doubly diſparted, it did locke and cloſe,
That, when it locked, none might thorough pas,
And, when it opened, no man might it cloſe;
Still opened to their friendes, and cloſed to their foes.

XXIV.

Of hewen ſtone the porch was fayrely wrought,

XXII. 9. *All which compacted* &c.] Before the reader conſiders the following ſtanzas, in which he might perhaps think that the Houſe of Alma is too minutely and circumſtantially expreſſed, I would have him think over with himſelf the following allegorical deſcription in *Eccleſiaſtes*, xii. 4. "In the day, when the *keepers of the Houſe* (the hands, which keep the body, the caſtle of Alma) ſhall tremble; and the *ſtrong men* (the legs, the pillars and ſupport) ſhall bow themſelves; and the *grinders* ceaſe, becauſe they are few; (but originally *twiſe ſixteen*, ſt. 26.) And *thoſe that look out at the windows* be darkned;" (viz. the eyes, *Septuag.* αἱ ὀπτεύουσαι ἐν ταῖς ὀπαῖς, the ſpyers, or *ſpyes*, as Spenſer calls them, F. Q. i. ii. 17. iii. i. 36. and vi. viii. 43.) "And the *doors* ſhall be ſhut," (i. e. the lips, or the mouth, ſt. 23, 24.) Compare the *Timæus* of Plato, where the deſcription of the human body takes up ſeveral pages. Spenſer had plainly in view alſo the diſcourſe of Socrates with the atheiſtical and doubting Ariſtodemus, L. i. C. iv; and Cicero, *Nat. Deor.* L. ii. 54, &c.

UPTON.

Stone more of valew, and more ſmooth and fine,
Then iett or marble far from Ireland brought;
Over the which was caſt a wandring vine,
Enchaced with a wanton yvie twine:
And over it a fayre portcullis hong,
Which to the gate directly did incline
With comely compaſſe and compacture ſtrong,
Nether unfeemly ſhort, nor yet exceeding long.

XXV.

Within the barbican a Porter ſate,
Day and night duely keeping watch and ward;
Nor wight nor word mote paſſe out of the gate,

XXIV. 3. *Then iett or marble* &c.] In the neighbourhood of Kilcolman, the reſidence of the poet, there was, it ſeems, a red and grey *marble* quarry. See Smith's *Hiſt. of Cork*, vol. i. 343. In the ſame county, other valuable *marbles* alſo are to be found. See ibid, vol. i. 156, and more particularly ii. 375. TODD.

XXIV. 7. ——— *the gate*] In one of his Sonnets, Spenſer has alſo given the appellation of the *gate* to the *mouth*. He probably bore in remembrance *Pſal.* cxli. 3. "Keep the DOOR *of my lips.*" See alſo the next ſtanza. And compare Homer, *Il.* ε. 83. ἴφθος ὀδόντων. TODD.

XXV. 1. ——— barbican] *The watch-tower*, generally meaning a ſtrong and lofty wall with turrets, intended for the defence of the gate and drawbridge of the old caſtles. It is written in French *barbacane*, and is interpreted by Cotgrave, "A caſemate, or hole, in a parrapet or towne-wall, to ſhoot out at; ſome hold it alſo to be, A ſentrie, ſcout-houſe, or hole; and therupon our Chaucer vſeth the word *barbican* for a *watch-tower*, which, in the Saxon tongue, was called a *borough-kenning*." TODD.

But in good order, and with dew regard;
Utterers of ſecrets he from thence debard,
Bablers of folly, and blazers of cryme:
His larum-bell might lowd and wyde be hard
When cauſe requyrd, but never out of time;
Early and late it rong, at evening and at prime.

XXVI.

And rownd about the porch on every ſyde
Twiſe ſixteene Warders ſatt, all armed bright
In gliſtring ſteele, and ſtrongly fortifyde:
Tall yeomen ſeemed they and of great might,
And were enraunged ready ſtill for fight.
By them as Alma paſſed with her gueſtes,
They did obeyſaunce, as beſeemed right,
And then againe retourned to their reſtes:
The Porter eke to her did lout with humble geſtes.

XXVII.

Thence ſhe them brought into a ſtately hall,
Wherein were many tables fayre diſpred,
And ready dight with drapets feſtivall,
Againſt the viaundes ſhould be miniſtred.
At th' upper end there ſate, yclad in red
Downe to the ground, a comely perſonage,
That in his hand a white rod menaged;
He Steward was, hight Diet; rype of age,
And in demeanure ſober, and in counſell ſage.

XXVII. 3. ——— drapets] *Linen-cloths.* Ital. *drappo.* UPTON.

XXVIII.

And through the hall there walked to and fro
A iolly yeoman, Marſhall of the ſame,
Whoſe name was Appetite; he did beſtow
Both gueſtes and meate, whenever in they came,
And knew them how to order without blame,
As him the Steward badd. They both attone
Did dewty to their Lady, as became;
Who, paſſing by, forth ledd her gueſtes anone
Into the kitchin rowme, ne ſpard for niceneſſe none.

XXIX.

It was a vaut ybuilt for great diſpence,
With many raunges reard along the wall,
And one great chimney, whoſe long tonnell thence
The ſmoke forth threw: And in the midſt of all
There placed was a caudron wide and tall
Upon a mightie fornace, burning whott,
More whott then Aetn', or flaming Mongiball:

XXIX. 1. ——————— diſpence,] *Conſumption.* He uſes it for *expence*, F. Q. ii. xii. 42. CHURCH.

XXIX. 7. *More whott then* Aetn' or *flaming* Mongiball:] *Aetna*, or, as it is likewiſe called, *Montgibel*. OR is not a diſjunctive particle. See *L'Adone* del Marino:

" Fumar *Etna* ſi vede, e *Mongibello*,
" Fiamme eruttar dalle nevoſe cime." UPTON.

For day and night it breat, ne ceaſed not,
So long as any thing it in the caudron gott.

XXX.

But to delay the heat, leaſt by miſchaunce
It might breake out and ſet the whole on fyre,
There added was by goodly ordinaunce
An huge great payre of bellowes, which did ſtyre
Continually, and cooling breath inſpyre.
About the caudron many Cookes accoyld
With hookes and ladles, as need did requyre;
The whyles the viaundes in the veſſell boyld,
They did about their buſineſſe ſweat and ſorely toyld.

XXXI.

The maiſter Cooke was cald Concoction;
A carefull man, and full of comely guyſe:
The kitchin Clerke, that hight Dgeſtion,
Did order all th' achátes in ſeemly wiſe,

XXX. 1. ——— delay] *Temper.* Wine is ſaid to be *delayed*, when it is tempered with water. CHUEH.

XXX. 5. ——— inſpyre] *Blow*, or *breathe*, as in F. Q. ii. iii. "When the winde emongſt them did *inſpyre*." TODD.

XXX. 6. ——— accoyld] *Stood around*, coiled up together, gathered together. Ital. *avogliere*, from *ad* and *colligere*. UPTON.

XXXI. 4. *Did order all th' achates*] *Proviſion*, old French, *acket*, a thing bought. See Kelham's Norman Dict. The word is uſed by Chaucer, and continued to be employed in this ſenſe after the time of Spenſer. Thus, in B. Rich's *Faults and nothing but Faults*, 4to. 1606, p. 24. "Therebe not many

And ſet them forth, as well he could deviſe.
The reſt had ſeverall offices aſſynd;
Some to remove the ſcum as it did riſe;
Others to beare the ſame away did mynd;
And others it to uſe acccording to his kynd.

XXXII.

But all the liquour, which was fowle and waſte,
Not good nor ſerviceable elles for ought,
They in another great rownd veſſell plaſte,
Till by a conduit pipe it thence were brought;
And all the reſt, that noyous was and nought,
By ſecret wayes, that none might it eſpy,
Was cloſe convaid, and to the backgate brought,
That cloped was Port Eſquiline, whereby
It was avoded quite, and throwne out privily.

XXXIII.

Which godly order and great workmans ſkill
Whenas thoſe Knightes beheld, with rare deight
And gaing wonder they their mindes did fill;
For never had they ſeene ſo ſtraunge a ſight.

that wil beſtow giftes on her, that will lend her mony, that will ſend he in daily prouiſion of capons, conies, partriges, pigeons, wine ſugar, ſpice, and ſuch other *acates*, both coſtly and dainty." The folios have converted Spenſer's own word *achates* into *te cates*; but they have miſled only Hughes.

TODD.

XXXII. 8. *That cleped was* Port Eſquiline,] Alluding to *Porta Eſquilina*. See the commentators on Horat. Epod. xvii. ver. 58. UPTON.

Thence backe againe faire Alma led them right,
And ſoone into a goodly parlour brought,
That was with royall arras richly dight,
In which was nothing pourtrahed nor wrought;
Not wrought nor pourtrahed, but eaſie to be thought:

XXXIV.

And in the midſt thereof upon the floare
A lovely bevy of faire Ladies ſate,
Courted of many a iolly paramoure,
The which them did in modeſt wiſe amate,
And each one ſought his Lady to aggrate:
And eke emongſt them litle Cupid playd
His wanton ſportes, being retourned late
From his fierce warres, and having from him layd
His cruell bow, wherewith he thouſands hath diſmayd.

XXXIII. 6. *And ſome into a goodly parlour &c.*] That is, where the powers of the imagination and various faculties of the mind reſide; which powers or faculties are perſonified as a *bevy of faire ladies*, ſt. 34. They do homage to Alma, ſt. 36; for their province is to obey, not to govern. She is, and ought to be, the miſtreſs and queen. Τὸ ἡγεμονικόν. Τὸ ἄρχον καὶ βασιλεῦον. Τὸ νομοθετικὸν καὶ βασιλικόν. Such are the words that the Stoicks give to Alma, recognizing her power, dignity, and regal ſtate. UPTON.

XXXIV. 2. *A lovely* bevy] *Company.* See the notes on "a *bevie* of Ladies," *Shep. Cal.* April. TODD.

XXXIV. 6. *And eke emongſt them &c.*] See a ſimilar deſcription of Cupid, F. Q. iii. vi. 49. T. WARTON.

XXXV.

Diverſe delights they fownd themſelves to pleaſe;
Some ſong in ſweet conſórt; ſome laught for ioy;
Some plaid with ſtrawes; ſome ydly ſatt at eaſe;
But other ſome could not abide to toy,
All pleaſaunce was to them griefe and annoy:
This frownd; that faund; the third for ſhame did bluſh;
Another ſeemed envious, or coy;
Another in her teeth did gnaw a ruſh:
But at theſe ſtraungers preſence every one did huſh.

XXXVI.

Soone as the gracious Alma came in place,
They all attonce out of their ſeates aroſe,
And to her homage made with humble grace:
Whom when the Knights beheld, they gan diſpoſe
Themſelves to court, and each a damzell choſe:
The Prince by chaunce did on a Lady light,
That was right faire and freſh as morning roſe,

XXXV. 3. ——————— ydly] So Spenſer's own editions read. The folios converted the word into *idle*, and miſled Hughes in his firſt edition. TODD.

But ſomwhat ſad and ſolemne eke in ſight,
As if ſome penſive thought conſtraind her gentle ſpright.

XXXVII.

In a long purple pall, whoſe ſkirt with gold
Was fretted all about, ſhe was arayd;
And in her hand a poplar braunch did hold:
To whom the Prince in courteous maner ſayd;
"Gentle Madáme, why beene ye thus diſmayd,
And your faire beautie doe with ſadnes ſpill?
Lives any that you hath thus ill apayd?
Or doen you love, or doen you lack your will?
Whatever bee the cauſe, it ſure beſeemes you ill."

XXXVII. 3. *And in her hand a poplar braunch did hold:*] Emblematically repreſenting her character. The poplar branch was worn in the athletick games, and ſacred to Hercules. See the note on F. Q. ii. v. 31. and the Commentators on Horat. L. i. Od. vi. Servius on Virg. *Æn.* viii. 276. Broukh. on Tibull. p. 82. and Burman on Ovid, *Epiſt.* ix. ver. 64. UPTON.

XXXVII. 5. ——— *Madáme,*] The word is thus accented on the ſecond ſyllable, F. Q. i. vii. 3. So Chapman, Spenſer's contemporary, uſes it, in his tranſlation of Homer, *Iliad* iii.

——— "Loue's Empreſſe came,
"Puld Hellen by the heauenly veile, and ſoftly ſaid, *Madáme*, &c." TODD.

XXXVII. 8. *Or doen* you *love,*] The folio of 1609 appears to me to have thus rightly printed the paſſage. The ſubſequent folios, Hughes, and Tonſon's edition in 1758, conform to the emendation. The edition of 1751, and thoſe of Church and

XXXVIII.

" Fayre Sir," ſaid ſhe, halfe in diſdaineful wiſe,
" How is it that this word in me ye blame,
And in yourſelfe doe not the ſame adviſe?
Him ill beſeemes anothers fault to name,
That may unwares be blotted with the ſame:
Penſive I yeeld I am, and ſad in mind,
Through great deſire of glory and of fame;
Ne ought I weene are ye therein behynd,
That have twelve months ſought One, yet no where can Her find."

XXXIX.

The Prince was inly moved at her ſpeach,
Well weeting trew what ſhe had raſhly told;
Yet with faire ſemblaunt ſought to hyde the breach,
Which chaunge of colour did perforce unfold,
Now ſeeming flaming whott, now ſtony cold:
Tho, turning ſoft aſide, he did inquyre
What wight ſhe was that poplar braunch did hold:

Upton, follow the poet's own editions, which read " Or doen *your* love;" but *your* embarraſſes the ſenſe, and moſt probably was an unperceived errour of the press. Todd.

XXXVIII. 2. *How is it* &c.] That is, How is it that you blame me for being in love, and *ſee not* that it is your own caſe? For, although all the editions read *adviſe*, I think it ſhould be *aviſe*, *ſee*. Fr. *aviſer*. See ſt. 59. Church.

The rebuke of the Lady to the Prince bears a double meaning, conſidering him as in purſuit both of glory and of Gloriana. See F. Q. i. ix. 15, ii. ix. 7. Upton.

XXXIX. 2. ——————— raſhly] *At a venture*, that is, without knowing that ſhe ſpake true. Church.

It anſwered was, her name was Prays-deſire,
That by well doing ſought to honour to aſpyre.

XL.

The whiles the Faery Knight did entertaine
Another Damſell of that gentle crew,
That was right fayre and modeſt of demayne,
But that too oft ſhe chaung'd her native hew:
Straunge was her tyre, and all her garment blew,
Cloſe rownd about her tuckt with many a plight:
Upon her fiſt the bird, which ſhonneth vew
And keepes in coverts cloſe from living wight,
Did ſitt, as yet ashamd how rude Pan did her dight.

XLI.

So long as Guyon with her communed,
Unto the grownd ſhe caſt her modeſt eye,

XL. 7. *Upon her fiſt the bird, which ſhonneth vew* &c.] Pan fell in love with Echo, and begat a daughter on her named Jynx, who was by *Juno* (but Spenſer ſays by *Pan*) turned into a bird of the ſame name, becauſe ſhe endeavoured to practiſe her philters and incantations on Jupiter. See the Schol. on Theocr. *Idyll.* ii. ver. 17. What bird this Jynx is, cannot ſo well be determined; but Spenſer ſeems, by his deſcription, to mean the cuckow. Compare Chaucer, *Kn. T.* 1930.

——— " And Jelouſie
" That werd of yelow goldis a garland,
" And had a *cuckow* ſitting on her hand." UPTON.

XLI. 1. ——————— communed,] Spenſer's own editions read *commoned*, but all the ſubſequent editions, except that of 1751, read *communed*. TODD.

And ever anone with roſy red
The baſhfull blood her ſnowy cheekes did dye,
That her became, as poliſht yvory
Which cunning crafteſman hand hath overlayd

XLI. 3. *And ever and anone with* roſy red
The baſhfull blood &c.] Spenſer is fond of thus deſcribing perſonal beauty. Again,
" And his ſweet lips on which, before that ſtound,
" The bud of youth to bloſſome fair began,
" Spoyld of their *roſie red* were woxen pale and wan."
See alſo F. Q. ii. i. 41. From theſe elegant paſſages Milton transferred the enchanting ſmile to the Angel, *Par. L.* B. viii. 618; and not from *roſy red* applied to *apples*, (F. Q. i. xi. 46.) as Mr. Thyer and Mr. Church have ſuppoſed. Sylveſter, I ſhould add, has adorned one of his ladies with Spenſer's deſcription in the paſſage before us. See *Du Bart.* 1621, p. 498.
" The lillies of her breſts, the *roſie red*
" In either cheek—" TODD.

XLI. 4. *The baſhfull blood* &c.] From Virg. *Æn.* xii. 64.
" Accepit vocem lacrimis Lavinia matris,
" Flagrantis perfuſa genas: cui plurimus ignem
" Subjecit rubor, et calefacta per ora cucurrit.
" Indum ſanguineo veluti violaverit oſtro
" Si quis ebur, aut mixta rubent ubi lilia multa
" Alba roſa: talis virgo dabat ore colores."
Compare F. Q. v. iii. 23, Hom. *Il. Y.* 141; Claudian, *Rapt. Proſ.* i. 271; Statius, *Achill.* i. 304; Ovid, *Amor.* ii. v. 34, *Met.* iv. 330. Many more paſſages of ancient writers might be pointed out, in which theſe favourite compariſons occur.
JORTIN.

XLI. 6. ——————— crafteſman *hand*] So Spenſer's own editions read, which, as Mr. Upton obſerves, is more poetical than the reading of the folios, " *crafteſman's* hand;" the ſubſtantive being uſed adjectively, as in F. Q. i. ii. 1. " In *ocean* waves." Again, F. Q. i. vi. 27. " The *lyon* whelpes." It is therefore remarkable that Mr. Church, who defends the reading of " *lyon* whelpes," and propoſes to read " *ſhepherd* ſwayne" ſt. 14, ſhould follow the ſuppoſed emendation of the

With fayre vermilion or pure caſtory.
Great wonder had the Knight to ſee the Mayd
So ſtraungely paſſioned, and to her gently ſaid;

XLII.

"Fayre Damzell, ſeemeth by your troubled cheare,
That either me too bold ye weene, this wiſe
You to moleſt, or other ill to feare
That in the ſecret of your hart cloſe lyes,
From whence it doth, as cloud from ſea, aryſe;
If it be I, of pardon I you pray;
But, if ought elſe that I mote not devyſe,
I will, if pleaſe you it diſcure, aſſay
To eaſe you of that ill, ſo wiſely as I may."

XLIII.

She anſwerd nought, but more abaſht for ſhame
Held downe her head, the whiles her lovely face
The flaſhing blood with bluſhing did inflame,
And the ſtrong paſſion mard her modeſt grace,

folios. See alſo ſt. 59 of the preſent canto, "*Briton* moniments." The editions of Hughes, of 1751, and of Tonſon's in 1758, read alſo *craſteſinan's*. TODD.

XLI. 9. ——— paſſioned,] *Diſordered*, So, in ſt. 43. "And the ſtrong *paſſion*," i. e. diſorder, commotion. CHURCH.

XLIII. 4. *And the ſtrong* paſſion mard *her modeſt grace*,] I believe Milton had this expreſſion in his mind, *Par. Loſt*, B. iv. 114.

That Guyon mervayld at her uncouth cace;
Till Alma him beſpake; "Why wonder yee,
Faire Sir, at that which ye ſo much embrace?
She is the fountaine of your modeſtee;
You ſhamefaſt are, but Shamefaſtnes itſelfe is ſhee."

XLIV.

Thereat the Elfe did bluſh in privitee,
And turnd his face away; but ſhe the ſame
Diſſembled faire, and faynd to overſee.
Thus they awhile with court and goodly game
Themſelves did ſolace each one with his Dame,
Till that great Lady thence away them fought
To vew her Caſtles other wondrous frame:
Up to a ſtately turret ſhe them brought,
Aſcending by ten ſteps of alablaſter wrought.

" Thus while he ſpake, each *paſſion* dim'd his face,
" Thrice changd with pale ire, envy, and deſpair,
" Which *marr'd* his borrowd image." UPTON.

XLIII. 9. *You ſhamefaſt are*, &c.] Mr. Upton thinks that here is an hiſtorical alluſion, and that the character of the Earl of Eſſex is particularly hinted at. Perhaps the poet was rather thinking of Lord Surry's elegant deſcription in *Songes and Sonets*, edit. 1587, fol. 18. b. where "*The louer for ſhamefaſtnes hideth his deſire within his faithfull heart.*" Concerning the perſonification of *Shamefacedneſs*, ſee the note on F. Q. iv. x. 50. TODD.

XLIV. 8. *Up to a ſtately* turret *ſhe them brought*,] Cicero, *Tuſc. Diſp.* i. 10. "Plato triplicem finxit animum, cujus principatum, *i. e.* rationem, in capite ſicut in *arce* poſuit." Plato calls it the ἀκρόπολις. UPTON.

XLIV. 9. *Aſcending by* ten *ſteps of alablaſter wrought.*] There may be many reaſons why he ſays by "*ten* ſteps:" Perhaps to ſhow the completion and finiſhing of the building; for

XLV.

That turrets frame moſt admirable was,
Like higheſt heaven compaſſed around,
And lifted high above this earthly maſſe,
Which it ſurvewd, as hils doen lower ground:
But not on ground mote like to this be found;
Not that, which antique Cadmus whylome built
In Thebes, which Alexander did confound;
Nor that proud towre of Troy, though richly guilt,
From which young Hectors blood by cruell Greekes was ſpilt.

XLVI.

The roofe hereof was arched over head,

ten is the completion and finiſhing of number. Μέγιστος μὲν ἀριθμὸς ὁ ΔΕΚΑ, κατὰ τὸς Πυθαγορικὸς, ὁ τετρακτός τι ὤν, καὶ πάντας τὸς ἀριθμητικὸς καὶ τὸς ἁρμονικὸς, περιέχων λόγους, Athenag. *Apol. pro Chriſtianis.* "Perfectum antiqui conſtituerunt numerum, qui *decem* dicitur," Vitruv. L. iii. C. 1. Another reaſon, and which ſeems the chief, why he ſays that the aſcent was made *by ten ſteps*, may be aſſigned from what the Greeks call κλιμακτῆρες, and Pliny (L. vii. C. xlix.) *anni ſcanſiles*, i. e. thoſe *ſteps* or ſtages of life, which vary every ſeventh year; 'till the laſt ſtep is reached, with difficulty; ſeven times x. the lxxth year. See Cenſorinus *De Die Nat.* C. xiv. A. Gellius, L. iii. C. 10. and L. xv. C. 7. and Macrob. p. 28, 29. See alſo *Pſalm* xc. 10. "The days of our age are threeſcore years and ten." UPTON.

XLV. 8. *Nor that proud towre of Troy, though richly guilt, From which young Hectors blood by cruell Greekes was ſpilt.*] *Aſtyanax* (the young Hector) was flung from the battlements of Troy. See Ovid. *Met.* xiii. 415. *Though richly guilt*, alludes to the deſcription of Virgil, *Æn.* ii. 448. "Auratæque trabes," and ver. 504. "Barbarico poſtes auro." And to what Paris ſays in his Epiſtle to Helena,

"Innumeras urbes atque *aurea* tecta videbis." UPTON.

And deckt with flowers and herbars daintily;
Two goodly beacons, ſet in watches ſtead,
Therein gave light, and flamd continually:
For they of living fire moſt ſubtilly
Were made, and ſet in ſilver ſockets bright,
Cover'd with lids deviz'd of ſubſtance ſly,
That readily they ſhut and open might.
O, who can tell the prayſes of that Makers might!

XLVII.

Ne can I tell, ne can I ſtay to tell,
This parts great workemanſhip and wondrous powre,
That all this other worldes worke doth excell,
And likeſt is unto that heavenly towre
That God hath built for his owne bleſſed bowre.
Therein were divers rowmes, and divers ſtages;
But three the chiefeſt and of greateſt powre,

XLVI. 3. *Two goodly beacons, ſet in watches ſtead,*] "Oculi, *tanquam ſpeculatores*, (in the ſtead or place of watches) altiſſimum locum obtinent: ex quo plurima conſpicientes, fungantur ſuo munere." Cicero, *De Nat. Deor.* ii. 56. UPTON.

XLVI. 7. *Covered with lids devizd of ſubſtance* ſly,] That is, *finely wrought*. Xenophon, Ἐπὶ ἀσθενὴς ἐστιν ἡ ὄψις βλεφάροις αὐτὴν θυρῶσαι, ἃ, ὅταν μὲν αὐτῇ χρῆσθαί τι δέῃ, ἀναπετάννυται κ. τ. λ. See alſo Cicero, *De Nat. Deor.* ii. 57. UPTON.

Sly is here uſed in the ſenſe of *thin, fine*. See alſo my note on "with which he charmed ſemblants *ſly*," F. Q. ii. xii. 49. *Subtle* appears to have been employed in the ſame manner.

TODD.

In which there dwelt three honorable Sages,
The wiseſt men, I weene, that lived in their ages.

XLVIII.

Not he, whom Greece, the nourſe of all good arts,
By Phœbus doome the wiſeſt thought alive,
Might be compar'd to theſe by many parts:
Nor that ſage Pylian ſyre, which did ſurvive
Three ages, ſuch as mortall men contrive,
By whoſe adviſe old Priams cittie fell,
With theſe in praiſe of pollicies mote ſtrive.
Theſe three in theſe three rowmes did ſondry dwell,
And counſelled faire Alma how to governe well.

XLIX.

The Firſt of them could things to come foreſee;
The Next could of thinges preſent beſt advize;

XLVII. 8. *In which there dwelt* three *honorable Sages,*] Cicero, De Fin. ii. 33. "*Trium* temporum particeps eſt animus." See alſo De Off, i. 4. UPTON.

XLVIII. 3. ——— *to* theſe] The firſt edition, and the edition of 1751, read "to *this.*" CHURCH.

XLVIII. 5. ——— contrive,] Spenſer abounds with Latiniſms, which makes me think that *contrive* may be from *conterere*, to wear out. JORTIN.

This word is uſed, in the ſame ſenſe, in Shakſpeare's *Taming of the Shrew:*

"Pleaſe you, we may *contrive* this afternoon:"

That is, *ſpend* this afternoon. UPTON.

XLIX. 1. *The Firſt of them* &c.] The allegorical perſons here ſpoken of, are Imagination, Judgement, Memory. CHURCH.

The Third things paſt could keep in memoree:
So that no time nor reaſon could arize,
But that the ſame could one of theſe comprize.
Forthy the Firſt did in the forepart ſit,
That nought mote hinder his quicke preiudize;
He had a ſharpe foreſight and working wit
That never idle was, ne once would reſt a whit.

L.

His chamber was diſpainted all within
With ſondry colours, in the which were writ
Infinite ſhapes of thinges diſperſed thin;
Some ſuch as in the world were never yit,
Ne can devized be of mortall wit;
Some daily ſeene and knowen by their names,
Such as in idle fantaſies do flit;
Infernall hags, centaurs, feendes, hippodames,
Apes, lyons, aegles, owles, fooles, lovers, children, dames.

LI.

And all the chamber filled was with flyes
Which buzzed all about, and made ſuch ſound

XLIX. 7. *That nought mote hinder his quicke* preiudize;] To underſtand our poet's expreſſions, we ſhould very often tranſlate them; *preiudize*, præjudicium, a *fore-judging*, a *preconjecture*; or rather, ſimply, a conjecture or judgement: he explains it after by *a ſharp foreſight and working wit*, ſuch as is proper to the poetical faculty here perſonified. UPTON.

XLIX. 9. ——— would] The folios, and Hughes's firſt edition, read *could*. CHURCH.

L. 8. ——— hippodames,] *Sea-horſes*. See the note on the word, F. Q. iii. xi. 40. TODD.

That they encombred all mens eares and eyes;
Like many ſwarmes of bees aſſembled round,
After their hives with honny do abound.
All thoſe were idle Thoughtes and Fantaſies,
Devices, Dreames, Opinions unſound,
Shewes, Viſions, Sooth-ſayes, and Propheſies;
And all that fained is, as Leaſings, Tales, and Lies.

LII.

Emongſt them all ſate he which wonned there,
That hight Phantaſtes by his nature trew;
A man of yeares yet freſh, as mote appere,
Of ſwarth complexion, and of crabbed hew,
That him full of melancholy did ſhew;
Bent hollow beetle browes, ſharpe ſtaring eyes,
That mad or fooliſh ſeemd: one by his vew
Mote deeme him borne with ill-diſpoſed ſkyes,
When oblique Saturne ſate in th' houſe of agonyes.

LI. 8. ——— *Viſions,*] This word, or *Sooth-ſayes*, muſt be pronounced as of three ſyllables. Perhaps the poet wrote *Sooth-ſayings*. TODD.

LII. 2. ——— Phantaſtes] *The Imagination.* CHURCH.

LII. 9. *When oblique Saturne ſate in th' houſe of agonyes.*] The aſpect of Saturn by aſtrologers was always deemed malignant, *inpio Saturno*, as Horace, alluding to this opinion, ſays, L. ii. O. xvii. And Chaucer calls him "pale Saturnus the cold," *Kn. T.* 2445.

"I do vengeaunce, and plain correction,
"While I dwell in the houſe of the Lyon—
"My loking (i. e. *aſpect.*) is fathir of peſtilence."

UPTON.

LIII.

Whom Alma having shewed to her Gueſtes,
Thence brought them to the ſecond rowme, whoſe wals
Were painted faire with memorable geſtes
Of famous wiſards; and with picturals
Of magiſtrates, of courts, of tribunals,
Of commen wealthes, of ſtates, of pollicy,
Of lawes, of iudgementes, and of decretals,
All artes, all ſcience, all philoſophy,
And all that in the world was ay thought wittily.

LIV.

Of thoſe that rowme was full; and them among
There ſate a Man of ripe and perfect age,
Who did them meditate all his life long,
That through continuall practiſe and uſage
He now was growne right wise and wondrous ſage;
Great pleſure had thoſe ſtraunger Knightes to ſee
His goodly reason and grave perſonage,
That his diſciples both deſyrd to bee:
But Alma thence them led to th' hindmoſt rowme of three.

LV.

That chamber ſeemed ruinous and old,
And therefore was removed far behind,
Yet were the wals, that did the ſame uphold,

LIV. 2. *There ſate* a Man] *The Judgement.* CHURCH.

Right firme and ſtrong, though ſomwhat they
declind;
And therein ſat an Old old Man, halfe blind,
And all decrepit in his feeble corſe,
Yet lively vigour reſted in his mind,
And recompenſt them with a better ſcorſe:
Weake body well is chang'd for minds redoubled
forſe.

LVI.

This Man of infinite remembraunce was,
And things foregone through many ages held,
Which he recorded ſtill as they did pas,
Ne ſuffred them to periſh through long eld,
As all things els the which this world doth
weld;
But laid them up in his immortall ſcrine,
Where they for ever incorrupted dweld:
The warres he well remembred of king Nine,
Of old Aſſaracus, and Inachus divine.

LVII.

The yeares of Neſtor nothing were to his,
Ne yet Mathuſalem, though longeſt liv'd;
For he remembred both their infancis:
Ne wonder then if that he were depriv'd

LV. 8. ——————— ſcorſe:] *Exchange.* See Lye in Junius: "*Scourſe* has the ſame ſignification with *coſe*, to exchange. In Devonſhire they ſtill uſe *ſcoſe*." So Drayton, *Polyolb.* p. 196.

——————— "after they ſhould *ſcorſe*
"Blows with the big-boan'd Dane." CHURCH.

Of native ſtrength now that he them ſurviv'd.
His chamber all was hangd about with rolls
And old recórds from auncient times derivd,
Some made in books, ſome in long parchment ſcrolls,
That were all worm-eaten and full of canker holes.

LVIII.

Amidſt them all he in a chaire was ſett,
Toſſing and turning them withouten end;
But for he was unhable them to fett,
A litle Boy did on him ſtill attend
To reach, whenever he for ought did ſend;
And oft when thinges were loſt, or laid amis,
That Boy them ſought and unto him did lend:
Therefore he Anamneſtes cleped is;
And that Old Man Eumneſtes, by their propertis.

LVIII. 3. But for] *But becauſe.* CHURCH.
LVIII. 8. *Therefore he* Anamneſtes *cleped is;*
And that Old Man Eumneſtes, *by their propertis.*]
Theſe two are known "by their properties." The old man, being of *infinite remembrance*, was hence called *Eumneſtes*, from *ἐυ bene* and *μνήμη, memoria, μνησθῆναι, meminiſſe.* And the boy, that attended on this old man was called *Anamneſtes*, from *ἀναμιμνήσκω*, or *ἀναμμνήσκω, reminiſcor, recordor.* How then does the ſervant differ from his maſter? But this ſervant was to attend on his maſter; and I am apt to believe that our learned poet gave the *old man of moſt excellent memory*, a ſervant whom the ancients called *Anagnoſtes*, Ἀναγνώστης, whoſe office was to read, and to be employed about literary affairs,

"And oft when thinges were loſt, or laid amiſs,
"That boy them ſought and unto him did lend."

LIX.

The Knightes there entring did him reverence dew,
And wondred at his endleſſe exerciſe.
Then as they gan his library to vew,
And antique regeſters for to aviſe,
There chaunced to the Princes hand to rize
An auncient booke, hight *Briton Moniments*,
That of this lands firſt conqueſt did devize,
And old diviſion into regiments,
Till it reduced was to one mans governements.

LX.

Sir Guyon chaunſt eke on another booke,
That hight *Antiquitee of Faery Lond*:
In which whenas he greedily did looke,
Th' ofspring of Elves and Faryes there he fond,
As it delivered was from hond to hond:

So Cicero, *Ad Attic.* "Puer feſtivus *anagnoſtes* noſter." And Cornel. Nep. "In familiâ erant pueri literatiſſimi, *anagnoſtæ* optimi." UPTON.

LIX. 4. ——— aviſe,] *To look upon.* See ſt. 38. CHURCH.

LIX. 6. ——— Briton *Moniments*,] That is, *Briton's* monuments, or, The antiquities *of Britain*. See the note, F. Q. i. vi. 27. CHURCH.

LIX. 8. *And old diviſion into* regiments,] That is, *independent governments*: Cæſar tells us that Britain was divided into various provinces, and ruled by various petty kings, "Till it reduced was to *one man's* governments:" he means here *Prince Arthur*. See F. Q. ii. x. 49. Geoffry of Monmouth gives an account of Arthur's reigning ſole monarch in this iſland; to ſay nothing of the more fabulous Romance Hiſtory of Prince Arthur. UPTON.

Whereat they, burning both with fervent fire
Their Countreys Aunceſtry to underſtond,
Crav'd leave of Alma and that aged Sire
To read thoſe bookes; who gladly graunted
their deſire.

LX. 8. *Crav'd leave of Alma and that aged Sire*
To read thoſe bookes;] It might be objected, that the action is rather too much retarded in the following book, by making Prince Arthur read the hiſtory of England, as written in Geoffry of Monmouth, or in ſome *Briton moniments:* and by making Sir Guyon only read the hiſtory, or the book, of the Fairies. Why did not this old man, who remembered all things ſo well, give the Prince an account of his royal anceſtors? To this I anſwer, that Spenſer loves variety ſo much, that he ſeems determined to make ſome difference between the hiſtory of Britain, which precedes the times of Arthur, as told in the following Book; and the hiſtory of Britain, which was ſubſequent to the times of Arthur, as related by Merlin, F. Q. iii. Let it be added likewiſe, that the whole tenor and plan of the poem require, that Prince Arthur ſhould be kept in ſuſpenſe both with reſpect to what he is himſelf, and who were his parents: now the artful breaking off of the hiſtory keeps up this ſuſpenſe: and how this is contrived may be ſeen in F. Q. ii. x. 67. Whether the ſtories or tales of the Fairies, with their various kings and genealogy, ſhould not rather have been introduced by narration, I ſhall not diſpute; and, while the Prince was reading the *Briton moniments*, old Eumneſtes might have related the wonderful tales of the Fairies, mixing proper alluſions and allegories with a view to Britain, the proper Fairy land. But I ſuppoſe our poet had his reaſons for this likewiſe. UPTON.

XXII. 1. See p. 57.

The frame thereof ſeemed partly circulare,
And part triangulare; O worke divine!
Thoſe two the firſt and laſt proportions are;
The one imperfect, mortall, fœminine,
Th' other immortal, perfect, maſculine; &c.

To my Honourable Friend, Sir EDWARD ESTERLING, alias

Stradling, aboard his Ship. *My moſt honoured Friend:* I am too well acquainted with the weakneſſes of mine abilities (far unfit to undergo ſuch a taſk as I have in hand) to flatter myſelf with the hope I may either inform your underſtanding, or do myſelf honour by what I am to write. But I am ſo deſirous you ſhould be poſſeſſed with the true knowledge of what a bent will I have upon all occaſions, to do you ſervice, that obedience to your command weigheth much more with me than the lawfulneſs of any excuſe can, to preſerve me from giving you in writing ſuch a teſtimony of my ignorance, and erring phantaſies, as I fear this will prove. Therefore, without any more circumſtance, I will, as I can, deliver to you in this paper what the other day I diſcourſed to you upon the 22d Staff of the ninth Canto, in the ſecond Book of that matchleſs poem, *The Faerie Queene*, written by our Engliſh Virgil, whoſe words are theſe:

" The frame thereof ſeem'd partly circulare,
" And part triangulare: O work divine!
" Thoſe two the firſt and laſt proportions are;
" The one imperfect, mortall, fœminine,
" Th' other immortal, perfect, maſculine:
" And 'twixt them both a quadrate was the baſe,
" Proportiond equally by ſeven and nine;
" Nine was the circle ſett in heavens place,
" All which compacted made a goodly diapaſe."

In this Staff the author ſeems to me to proceed in a differing manner from what he doth elſewhere, generally through his whole book; for in other places, altho' the beginning of his allegory or myſtical ſenſe may be obſcure, yet in the proceſs of it he doth himſelf declare his own conceptions in ſuch ſort, as they are obvious to any ordinary capacity: But in this he ſeems only to glance at the profoundeſt notions that any ſcience can deliver us; and then on a ſudden, as it were recalling himſelf out of an enthuſiaſm, he returns to the gentle relation of the allegorical hiſtory he had begun, leaving his readers to wander up and down in much obſcurity, and to come within much danger of erring at his intention in theſe lines; which I conceive to be dictated by ſuch a learned ſpirit, and ſo generally a knowing ſoul, that were there nothing elſe extant of Spenſer's writing, yet theſe few words would make me eſteem him no whit inferior to the moſt famous men that ever have been in any age; as giving an evident teſtimony herein, that he was thoroughly verſed in the mathematical ſciences, in philoſophy, and in divinity; to which this might ſerve for an ample theme to make large commentaries upon. In my

praiſes upon this ſubject, I am confident, that the worth of the author will preſerve me from this cenſure; that my ignorance only begets this admiration, ſince he hath written nothing that is not admirable. But that it may appear I am guided ſomewhat by my own judgement (though it be a mean one) and not by implicit faith; and that I may in the beſt manner I can comply with what you expect from me, I will no longer hold you in ſuſpence, but begin immediately (though abruptly) with the declaration of what I conceive to be the true ſenſe of this place, which I ſhall not go about to adorn with any plauſible diſcourſes, or with authorities and examples drawn from others writings; (ſince my want both of conveniency and learning would make me fall very ſhort herein;) but it ſhall be enough for me to intimate mine own conceptions, and offer them up to you in their own ſimple and naked form, leaving to your better judgement the examination of the weight of them; and after peruſal of them, beſeeching you to reduce them and me, if you perceive us erring. It is evident, that the author's intention in this Canto, is to deſcribe the body of a man informed with a rational ſoul; and in proſecution of that deſign, he ſets down particularly the ſeveral parts of the one, and of the other. But in this Stanza he comprehends the general deſcription of them both, as (being joined together to frame a compleat man) they make one perfect compound; which will the better appear by taking a ſurvey of every ſeveral clauſe thereof by itſelf.

" The frame thereof ſeem'd partly circulare,
" And part triangulare."

By theſe figures I conceive that he means the mind and body of man; the firſt being by him compared to a circle, and the latter to a triangle: For as a circle of all figures is the moſt perfect, and includeth the greateſt ſpace, and is every way full, and without angles, made by the continuance of one only line; ſo man's ſoul is the nobleſt and moſt beautiful creature that God hath created, and by it we are capable of the greateſt gifts that God can beſtow, which are grace, glory, and hypoſtatical union of the human nature to the divine; and ſhe enjoyeth perfect freedom and liberty in all her actions, and is made without compoſition (which no figures are that have angles, for they are cauſed by the coincidence of ſeveral lines,) but of one pure ſubſtance, which was by God breathed into a body made of ſuch compounded earth, as in the preceding Stanza the author deſcribes: And this is the exact image of him that breathed it, repreſenting him as fully as it is poſſible for any creature which is infinitely diſtant from a

creator: For as God hath neither beginning nor ending, ſo neither of theſe can be found in a circle; although that being made of the ſucceſſive motion of a line, it muſt be ſuppoſed to have a beginning ſomewhere. God is compared to a circle, whoſe centre is every where, but his circumference no where; but man's ſoul is a circle, whoſe circumference is limited by the true centre of it, which is only God: for as a circumference doth in all parts alike reſpect that indiviſible point, and as all lines drawn from the inner ſide of it do make right angles within it, when they meet therein, ſo all the interior actions of man's ſoul ought to have no other reſpective point to direct themſelves unto but God; and as long as they make right angles, which is, that they keep the exact middle of virtue, and decline not to either of the ſides, where the contrary vices dwell, they cannot fail but meet in their centre.

By the triangular figure he very aptly deſigns the body: For as the circle is of all other figures the moſt perfect and moſt capacious; ſo the triangle is moſt imperfect, and includes leaſt ſpace: It is the firſt and loweſt of all figures; for fewer than three right lines cannot comprehend and incloſe a ſuperficies; having but three angles, they are all acute (if it be equilateral) and but equal to two right, in which reſpect all other regular figures, conſiſting of more than three lines, do exceed it.

May not theſe be reſembled to the three great compounded elements in man's body, *to wit*, ſalt, ſulphur and mercury? which mingled together make the natural heat and radical moiſture, the two qualities whereby man liveth. For the more lines that go to comprehend a figure, the more and greater the angles are, and the nearer it comes to the perfection and capacity of a circle.

A triangle is compoſed of ſeveral lines, and they of points, which yet do not make a quantity by being contiguous to one another, but rather the motion of them doth deſcribe the lines: In like manner the body of man is compounded of the four elements, which are made of the four primary qualities, not compounded of them (for they are but accidents) but by their operation upon the firſt matter.

And as a triangle hath three lines, ſo a ſolid body hath three dimenſions, *to wit*, longitude, latitude, and profundity: But of all bodies man is of the loweſt rank (as the triangle is among figures) being compoſed of the elements, which make it liable to alteration and corruption. In which conſideration of the dignity of bodies, I divide them, by a general diviſion, into ſublunary, which are the elementated ones; and æthereal

(which are ſuppoſed to be of their own nature incorruptible;) and peradventure there are ſome other ſpecies of corporeal ſubſtances, which is not of this place to diſpute.

" O work divine!"

Certainly of all God's works the nobleſt and the perfecteſt is man, and for whom indeed all others were done: For if we conſider his ſoul, it is the very image of God; if his body, it is adorned with the greateſt beauty and moſt excellent ſymmetry of parts of any created thing; whereby it witneſſeth the perfection of the architect, that of ſo droſſy mold is able to make ſo rare a fabric; if his operations, they are free; if his end, it is eternal glory; and if you take altogether, man is a little world, an exact type of the great world, and of God himſelf. But in all this, methinks, the admirableſt work is the joining together of the two different, and indeed oppoſite, ſubſtances in man, to make one perfect compound, the ſoul and the body, which are of ſo contrary a nature, that their uniting ſeems to be a miracle: for how can the one inform and work in the other, ſince there is no mean of operation (that we know of) between a ſpiritual ſubſtance and a corporeal? yet we ſee that it doth. As hard it is to find the true proportion between a circle and a triangle; yet that there is a juſt proportion, and that they may be equal, Archimedes has left us an ingenious demonſtration; but in reducing it to a problem, it fails in this, That becauſe the proportion between a crooked line and a ſtraight one is not known, one muſt make uſe of a mechanick way of meaſuring the periphery of the one, to convert it to the ſide of the other.

" Thoſe two the firſt and laſt proportions are."

What I have already ſaid concerning a circle and a triangle, doth ſufficiently unfold what is meant in this verſe; yet it will not be amiſs to ſpeak one word more hereof in this place. All things that have exiſtence may be divided into three claſſes, which are either what is pure and ſimple in itſelf, or what hath a nature compounded of what is ſimple, or what hath a nature compounded of what is compounded. In continued quantity this may be exemplified by a point, a line, and a ſuperficies, in bodies; and in numbers, by an unity, a denary, and a centenary. The firſt, which is only pure and ſingle, like an indiviſible point, or an unity, hath relation only to the divine nature; that point then moving in a ſpherical manner (which ſerves to expreſs the perfections of God's actions) deſcribes the circles of our ſouls, and of angels, and of intellectual ſubſtances, which are of a pure and ſimple nature; but receiveth that from what is ſo in a perfecter manner, and

that hath his from none elſe; like lines that are made by the flowing of points, or denaries, that are compoſed of unities, beyond both which there is nothing.

In the laſt place, bodies are to be ranked, which are compoſed of the elements, and they likewiſe ſuffer compoſition, and may very well be compared to the loweſt of the figures, which are compoſed of lines, that owe their being to points (and ſuch are triangles) or to centenaries, that are compoſed of denaries, and they of unities. But if we will compare theſe together by proportion, God muſt be left out; ſince there is as infinite diſtance between the ſimplicity and perfection of his nature, and the compoſition and imperfection of all created ſubſtances, as there is between an indiviſible point, and a continuate quantity; or between a ſimple unity and a compound number; ſo that only the other two kinds of ſubſtance do enter into this conſideration; and of them I have already proved, that man's ſoul is one of the nobleſt, being dignified by hypoſtatical union above all other intellectual ſubſtances, and his elementated body of the other, the moſt low and corruptible; whereby it is evident, that theſe two are the firſt and laſt proportions, both in reſpect of their own figure, and of what they expreſs.

" The one imperfect, mortall, fœminine,
" Th' other immortal, perfect, maſculine."

Man's body hath all the properties of imperfect matter; it is but the patient; of itſelf alone it can do nothing: it is liable to corruption and diſſolution, if it once be deprived of the form, which actuates it, and which is incorruptible and immortal.

And as the feminine ſex is imperfect, and receives perfection from the maſculine; ſo doth the body from the ſoul, which to it is in lieu of a male: And as in corporeal generations the female affords but groſs and paſſive matter, to which the male gives active heat, and prolifical virtue; ſo in ſpiritual generations (which are the operations of the mind) the body adminiſters only the organs, which, if they were not employed by the ſoul, would of themſelves ſerve to nothing. And as there is a mutual appetence between the male and the female, between matter and form; ſo there is between the body and ſoul of man: But what ligament they have, our author defineth not, (and it may be reaſon is not able to attain to it,) yet he tells us what is the foundation that this machine reſts upon, and what keeps the parts together, in theſe words:

" And 'twixt them both a quadrate was the baſe."

By which quadrate I conceive that he meaneth the four prin-

cipal humors in man's body, *to wit*, choler, blood, phlegm, and melancholy: which, if they be diſtempered and unſitly mingled, the diſſolution of the whole doth immediately enſue: like to a building which falls to ruin, if the foundation or baſe of it be unſound or diſordered. And in ſome of theſe the vital ſpirits are contained and preſerved, which the other keep in convenient temper; and as long as they do ſo, the ſoul and the body dwell together like good friends: So that theſe four are the baſe of the conjunction of the other two, both which, he ſaith, are

" Proportion'd equally by ſeven and nine."

In which words I underſtand, that he meaneth the influences of the ſuperior ſubſtances, which govern the inferior, into the two differing parts of man, *to wit*, of the ſtars (the moſt powerful of which are the ſeven planets) into his body, and of the angels (divided into nine hierarchies or orders) into his ſoul, which, in his Aſtrophel, he ſaith, is

" By ſoveraign choice from th' heavenly quires ſelect,
" And lineally deriv'd from angels race."

And as much as the one govern the body, ſo much the other do the mind; wherein is to be conſidered, that ſome are of opinion, how at the inſtant of a child's conception, or rather, more effectually, at the inſtant of his birth, the conceived ſperm, or tender body, doth receive ſuch influence of the heavens, as then reign over that place where the conception or birth is made; and all the ſtars, and virtual places of the celeſtial orbs, participating of the qualities of the ſeven planets; according to the which they are diſtributed into ſo many claſſes, or the compounds of them, it comes to paſs, that according to the variety of the ſeveral aſpects of the one and the other, there are various inclinations and qualities in mens' bodies, but all reduced to ſeven general heads, and the compounds of them; which being to be varied innumerable ways, cauſe as many different effects, yet the influence of ſome one planet continually predominating: But when the matter in the woman's womb is capable of a ſoul to inform it, then God ſendeth one from heaven into it.

——————— " Eternal God
" In paradiſe whilome did plant this flower,
" Whence he it fetch'd out of her native place,
" And did in ſtock of earthly fleſh enrace."

And this opinion the author expreſſeth himſelf more plainly to be of, in another work, where he ſaith,

" There ſhe beholds with high aſpiring thought,
" The cradle of her own creation,
" Emongſt the ſeats of angels, heavenly wrought,"

Which whether it hath been created ever ſince the beginning of the world, and reſerved in ſome fit place till due time, or be created on the emergent occaſion, no man can tell: But certain it is, that it is immortal, according to what I ſaid before, when I ſpake of the circle, which hath no ending, and an uncertain beginning.

The meſſengers to convey which ſoul into the body are the intelligences which move the orbs of heaven, who, according to their ſeveral natures, communicate to it ſeveral proprieties, and they moſt, who are governors of thoſe ſtars at that inſtant, who have the ſuperiority in the planetary aſpects; whereby it comes to paſs, that in all inclinations there is much affinity between the ſoul and the body, being that the like is between the intelligences and the ſtars, both which communicate their virtues to each of them. And theſe angels being, as I ſaid before, of nine ſeveral hierarchies, there are ſo many principal differences in human ſouls, which participate moſt of their properties, with whom, in their deſcent, they made the longeſt ſtay, and that had moſt active power to work on them, and accompanied them with a peculiar genius; which is, according to their ſeveral governments, like the ſame kind of water that, running through various conduits wherein ſeveral aromatick and odoriferous things are laid, do require ſeveral kinds of taſte and ſmells; for it is ſuppoſed, that in their firſt creation all ſouls are alike, and that their differing proprieties arrive to them afterwards, when they paſs through the ſpheres of the governing intelligences; ſo that by ſuch their influence it may truly be ſaid,

"Nine was the circle ſet in heaven's place."

Which verſe, by aſſigning this office to the nine, and the proper place to the circle, gives much light to what is ſaid before. And for further confirmation that this is the author's opinion, read attentively the ſixth Canto of the Third Book, where moſt learnedly, and at large, he delivers the tenets of this philoſophy; and for that I commend to you to take particular notice of the ſecond, and thirty-ſecond Stanzas, as alſo the laſt of his Epithalamium; and ſurveying his works, you ſhall find him a conſtant diſciple of *Plato*'s ſchool.

"All which compacted made a goodly diapaſe."

In nature there is not to be found a more compleat and more exact concordance of all parts, than that which is between the compaction and conjunction of the body and ſoul of man; both which, although they conſiſt of many and moſt different faculties and parts, yet when they keep due time with one another, they altogether make the moſt perfect harmony

that can be imagined. And as the nature of ſounds (that conſiſt of friendly conſonants and accords) is to mingle themſelves with one another, and to ſlide into the ear with much ſweetneſs, where by their unity they laſt a long time, and delight it; whereas, contrarily, diſcords continually jar and fight together, and will not mingle with one another; but all of them ſtriving to have the victory, their reluctation and diſorder gives a ſpeedy end to their ſounds, which ſtrike the ear in a harſh and offenſive manner, and there die in the very beginning of their conflict. In like manner, when a man's actions are regular, directed towards God, they become like the lines of a circle, which all meet in the centre; then his muſick is moſt excellent and compleat, and all together are the authors of that bleſſed harmony which maketh him happy in the glorious viſion of God's perfections, wherein the mind is filled with high knowledges, and moſt pleaſing contemplations; and the ſenſes are, as it were, drowned with eternal delight; and nothing can interrupt this joy, this happineſs, which is an everlaſting diapaſe: Whereas, on the contrary, if a man's actions be diſorderly, and conſiſting of diſcords, which is, when the ſenſitive part rebels, and wreſtles with the rational, and ſtriving to oppreſs it, then this muſick is ſpoiled; and inſtead of eternal life, pleaſure, and joy, it cauſeth perpetual death, horror, pain, and miſery; which unfortunate eſtate the poet deſcribes elſewhere, as in the concluſion of this Staff he intimates. The other happy one, which is the never-failing reward of ſuch an obedient body, and æthereal and virtuous mind, as he makes to be the ſeat of the bright virgin Alma, man's worthieſt inhabitant, Reaſon. Her I feel to ſpeak within me, and chide me for my bold attempt, warning me to ſtray no further. For what I have ſaid (conſidering how weakly it is ſaid) your command is all the excuſe that I can pretend; but ſince my deſire to obey may be ſeen as well in a few lines, as in a large diſcourſe, it were indiſcretion in me to trouble you with more, and to diſcover to you more of my ignorance: I will only beg pardon of you for this blotted and interlined paper, whoſe contents are ſo mean, that it cannot deſerve the pains of a tranſcription; which if you make difficulty to grant to it for my ſake, let it obtain it for having been yours; and now I return to you alſo the book that contains my text, which yeſterday you ſent me, to fit this part of it with a comment, which, peradventure, I might have performed better, if either I had afforded myſelf more time, or had had the convenience of ſome other books, apt to quicken my invention, to whom I might have been beholden for enlarging my underſtanding in ſome things that are

treated here, although the application ſhould ſtill have been my own: With theſe helps, perhaps, I might have dived farther into the author's intention, the depth of which cannot be ſounded by any that is leſs learned than he was. But I perſuade myſelf very ſtrongly, that in what I have ſaid there is nothing contradictory to it; and that an intelligent and well-learned man, proceeding on my grounds, might compoſe a worthy and true commentary on this theme; upon which I wonder how I ſtumbled, conſidering how many learned men have failed in the interpretation of it, and have all at the firſt hearing approved my opinion. But it was fortune that made me fall upon it, when firſt this Stanza was read unto me for an indiſſoluble riddle: and the ſame diſcourſe I made upon it, the firſt half quarter of an hour that I ſaw it, I ſend you here, without having reduced it to any better form, or added any thing at all unto it, which I beſeech you receive benignly, as coming from your moſt affectionate friend, and humble ſervant,

KENHELM DIGBY.

Perhaps the reader might have thought ſome fraud intended him, if, having heard that Sir K. Digby had commented on this myſterious ſtanza, he ſhould have found no notice taken of it in my notes; which I am very glad were written before I had ſuffered myſelf to have been prepoſſeſſed by this ingenious adept, whoſe letter was firſt printed in 1644, and afterwards reprinted in a collection of letters, entitled *Cabala*.

The poet, in the former Stanza, having conſidered this our earthly building, this tabernacle and houſe of clay, as ſubject to change, decay, and diſſolution, comes now to conſider Man in the united view of Mind, Soul, and Body. And what a compounded creature is Man, made up of the variouſly mixed elements, and yet in his more divine part, the image of his great Creator? He is a Being both changeable and inchangeable; diverſe, and yet the ſame. He is the univerſe in miniature: and whatever can be predicated of this God-directed Univerſe, may be predicated, in a leſs degree, of this Mind-directed Microcoſm. See Manil. L. iv. 893.

——— " Quid mirum noſcere mundum
" Si poſſint homines, quibus eſt et mundus in ipſis,
" Exemplumque Dei quiſque eſt in imagine parvâ?"

Conſider likewiſe what juſt Idea can we form of Beauty, or of Muſick; but from variety and uniformity, from oppoſitions well contraſted, and diſcords well adjuſted? ſo likewiſe from the friendly contrarieties, and diſagreeing concords, both in the Greater and in the Leſſer World, is eſtabliſhed univerſal harmony, and the *goodly diapaſon:*

" All which compacted made the goodly diapaſe."

'Tis plain, I think, that Dryden had this paſſage in view, in his ſong for St. Cecilia's day.

" From harmony, from heavenly harmony
" This univerſal frame began:
" From harmony to harmony
" Through all the compaſs of the notes it ran,
" The *diapaſon* cloſing full in man."

This may ſerve as a general view of this dark paſſage: but a more particular explication ſhould be likewiſe given. Let it then be premiſed, that Pythagoras and his followers made uſe of mathematical ſciences in almoſt all their metaphyſical and abſtract reaſonings; and they illuſtrated by figure and number, juſt as poets by ſimilitude. And ſo our Pythagorean poet, uſing mathematics as a kind of mean between ſenſible and intellectual objects, ſays

" The frame thereof ſeemed partly circulare
" And part triangulare—"

Circular refers to the mind, and *triangular* to the body. The moſt ſimple figure, the firſt conceived, and the element of all figures, is a triangle, made up of three right lines, including ſpace, and hence aptly applied to body. Compare Plato's *Timæus*, pp. 53, 54, edit. Steph. The moſt perfect, beautiful, and comprehenſive, of all figures is the circle: it has neither beginning, middle nor end: *immortal, perfect, maſculine.* " Dux atque imperator vitæ mortalibus animus eſt——incorruptus, æternus, rector humani generis, agit atque habet cuncta, neque ipſe habetur," Salluſt. *Bell. Iugurth.* Compare Plato's *Timæus*, p. 33. edit. Steph. and Cicero, *De Nat. Deor.* ii. 18. The center of God is every where, and his circumference no where: and with reſpect to the mind of man, the image of his great Creator, all intellectual ſcience begins and ends within its own circumference, mind is all things intellectually, πάντα νοερῶς. Compare M. Anton. xii. 3, and ſee how he applies the allegorical ſphere of Empedocles; and in the ſame manner are we to explain the ſphere of Parmenides in Plato, *Sophiſt.* p. 244. edit. Steph. The world itſelf is σφαιροειδής, See Plato's *Timæus*, p. 33. And hence is to be explained the following verſes of Manilius, L. i. 211.

" Hæc æterna manet, diviſque ſimillima forma,
" Cui neque principium eſt uſquam, nec finis in ipſo,
" Sed ſimilis toto remanet, perque omnia par eſt."

Spenſer ſays *the triangular frame*, imaging that the Body is *mortal and imperfect*: this I believe wants no interpretation; and that the *circular frame*, imaging the more divine part, is

immortal and perfect; nor does this need any comment. But why does he call the Body *feminine* and the Mind *maſculine*? He ſeems to have taken this from the Pythagorean philoſopher mentioned above, τὸ ἰδὸς λόγου ἔχει ἄῤῥενός τι καὶ πατρός. The Mind is the form generating, as it were, and working into eſſence the paſſive and feminine matter: ἃ δ' ὕλα θηλείας τι καὶ μητέρος, *Timæus Locrus*, p. 95. edit. Steph. How eaſy is the interpretation conſidering Mind as Form, and Body as Matter? And how aptly is the one called *maſculine*, and the other *feminine*? He adds,

" And twixt them both a quadrate was the baſe:"

That is, betwixt the Mind and Body, repreſented emblematically by the circle and triangle, the ſacred ΤΕΤΡΑΚΤΥΣ, *the fountain of perpetual nature*, (as called in the Pythagorean verſes) the myſterious *quadrate was the baſe*. This quadrate or ſacred quaternion, comprehended all number, all the elements, all the powers, energies, and virtues in man; Νῦς, Επιστήμη. Δόξα, Αισθησις; Temperance, Juſtice, Fortitude, Prudence. Hope, Fear, Joy, Grief. Cold, Hot, Moiſt, Dry. Fire, Air, Earth, Water. Καὶ ἁπλῶς τὰ ὄντα πάντα ἡ ΤΕΤΡΑΣ ἀνιδησαῖο, Hierocles, p. 169. Compare Plato's *Timæus*, p. 32. He proceeds,

" Proportiond equally by *ſeven* and *nine*;
" *Nine* was the circle ſett in heavens place:
" All which compacted made a goodly diapaſe."

This ſtanza is not to be underſtood (I believe) without knowing the very paſſage our poet had in view; namely Cicero's *Somnium Scipionis*, which Macrobius has preſerved and commented upon: *Proportioned equally*, agrees with *them both*, viz. mind and body; which receive their harmonick proportion, relation, and temperaments, from the *ſeven* planetary orbs, and from the *ninth* orb, enfolding and containing all the reſt. What influence the *ſeven* planets have upon man, you may learn from Manilius, and the aſtrologers: but the *ninth* orb,

—— " The circle ſett in heavens place,"

Summus ipſe Deus, arcens et continens cæteros,—What theiſt doubts this influence? This is the ſource, the ſea, the ſun, of all beauty, truth, and *mind*. But hear Cicero: " *Novem* tibi orbibus, vel potius globis, connexa ſunt omnia: quorum unus eſt cæleſtis extimus, qui reliquos omnes complectitur, *ſummus ipſe Deus*, arcens et continens cæteros, in quo infixi ſunt illi, qui volvuntur, ſtellarum curſus ſempiterni: cui ſubjecti ſunt *ſeptem* qui verſantur retro contrario motu, &c." See what he ſays afterwards of the muſick of the ſpheres; and compare with Macrobius, L. i. C. 6. And Pliny, L. ii. C. 22. " Ita

ſeptem tonos effici quam diapaſon harmoniam, hoc eſt, univerſitatem concentus." UPTON.

I muſt not here omit to refer the reader to the preliminary remarks on Spenſer's *allegorical manner of writing*; among which I have pointed out ſome poems formed on a plan ſimilar, in ſeveral reſpects, to that which diſtinguiſhes the preſent canto; and have alſo drawn, from works hitherto little known or unnoticed, other illuſtrations ſubſervient to this curious ſubject. TODD.

CANTO X.

A Chronicle of Briton Kings,
From Brute to Uthers rayne;
And Rolls of Elfin Emperours,
Till time of Gloriane.

I.

WHO now ſhall give unto me words and ſound
Equall unto this haughty enterpriſe?
Or who ſhall lend me wings, with which from ground
My lowly verſe may loftily ariſe,
And lift itſelfe unto the higheſt ſkyes?
More ample ſpirit than hetherto was wount
Here needes me, whiles the famous Auncestryes
Of my moſt dreaded Soveraigne I recount,
By which all earthly Princes ſhe doth far ſurmount.

I. 1. *Who now ſhall give unto me words and ſound*
Equall unto this haughty enterpriſe? &c.] Spenſer very apparently has tranſlated Arioſto, where he, in compliment to his patron Cardinal Hippolito of Eſte, mentions the deſcendents from Bradamante, *Orl. Fur.* C. iii. 1.

" Chi mi darà la voce, e le parole
" Convenienti à ſi nobil ſoggetto?
" Chi l' ale al verſo preſterà, che vole
" Tanto ch' arrivi all' alto mio concetto?
" Molto maggior di quel furor, che ſuole,
" Ben or convien, che mi riſcaldi il petto." UPTON.

II.

Ne under ſunne that ſhines ſo wide and faire,
Whence all that lives does borrow life and light,
Lives ought that to her Linage may compaire;
Which though from earth it be derived right,
Yet doth itſelfe ſtretch forth to hevens hight,
And all the world with wonder overſpred;
A labor huge, exceeding far my might!
How ſhall fraile pen, with fear diſparaged,
Conceive ſuch ſoveraine glory and great bountyhed!

III.

Argument worthy of Mæonian quill;
Or rather worthy of great Phoebus rote,
Whereon the ruines of great Oſſa hill,
And triumphes of Phlegræan Iove, he wrote,

III. 1. *Argument worthy* &c.] It is an argument worthy, he ſays, of Homer's quill, or the harp of Phœbus, on which he *wrote*, i. e. deſcribed, ſung, and played, (a catachreſtical expreſſion, which the rhymes muſt excuſe,) the triumphs of Jupiter over the giants on the Phlegræan plains. The poets often mention that Phœbus ſung the victories of the gods over the giants. See Seneca, *Agamemnon*, ver. 332, Statius, *Silv.* iv. ii. 53, *Theb.* vi. 258, and Arioſto, *Orl. Fur.* C. iii. 3. UPTON.

III. 2. ——————————— rote,] A *muſical inſtrument*. Chaucer, *Prol.* 236.

" Wel coud he ſinge and plaien on a *rote*:"

See " Du Cange, in v. *Rocta*. Notker, who lived in the tenth century, ſays, that it was the ancient *Pſalterium*, but altered in its ſhape and with an additional number of ſtrings. Schilter, in v. *Rotta*." Tyrwhitt's Gloſſ.—Spenſer uſes the word again, F. Q. iv. vi. 9, where ſee the note. TODD.

That all the gods admird his lofty note.
But, if ſome reliſh of that hevenly lay
His learned daughters would to me report
To decke my ſong withall, I would aſſay
Thy name, O ſoveraine Queene, to blazon far away.

IV.

Thy name, O ſoveraine Queene, thy realme, and race,
From this renowmed Prince derived arre,
Who mightily upheld that royall mace
Which now thou bear'ſt, to thee deſcended farre
From mighty kings and conquerours in warre,
Thy fathers and greatgrandfathers of old,
Whoſe noble deeds above the northern ſtarre
Immortall Fame for ever hath enrold;
As in that Old Mans booke they were in order told.

V.

The Land which warlike Britons now poſſeſſe,
And therein have their mighty empire rayſd,
In antique times was ſalvage wilderneſſe,
Unpeopled, unmannurd, unprovd, unprayſd;

V. 1. *The Land which warlike Britons now poſſeſſe,*
Ne was it Iſland then,] Britain is thought, by ſome, to have been formerly joined to France, *to the Celticke mayn-land*; and to have been rent from thence by earthquakes and inundations; juſt as Sicily was from Italy. UPTON.

V. 4. *Unpeopled, unmannurd,* &c.] This alliteration was frequent both in Spenſer, and in ſucceeding poets. See F. Q.

Ne was it iſland then, ne was it payſd
Amid the ocean waves, ne was it ſought
Of merchants farre for profits therein prayſd;
But was all deſolate, and of ſome thought
By ſea to have bene from the Celticke mayn-land brought.

VI.

Ne did it then deſerve a name to have,
Till that the venturous mariner that way
Learning his ſhip from thoſe white rocks to ſave,
Which all along the ſoutherne ſea-coaſt lay
Threatning unheedy wrecke and raſh decay,
For ſafëty that ſame his ſea-marke made,
And nam'd it ALBION: But later day,
Finding in it fit ports for fiſhers trade,
Gan more the ſame frequent, and further to invade.

vii. vii. 46, &c. Milton has copied it, *Par. L.* B. ii. 185, where ſee ſeveral inſtances of this kind, both in proſe and rhyme, cited in my note. TODD.

V. 5. ——————— payſd] *Poiſed.* Fr. peſer. *To paiſe* is thus uſed in Scotland. TODD.

V. 8. ——————— *and of ſome thought* &c.] So Verſtegan, Chap. iv. Which opinion is examined and confuted by Sammes. See his *Britannia*, Ch. iv. CHURCH.

VI. 6. *For* ſafëty], *Safëty* is often uſed by Spenſer as a triſyllable; and this is the reading of his firſt edition; to which Mr. Church and Mr. Upton adhere. The ſecond reads "For "*ſafeties ſake*," which the reſt have followed. TODD.

VI. 7. ——————— *Albion:*] So called from the *white rocks*. CHURCH.

VII.

But far in land a ſalvage nation dwelt
Of hideous giaunts, and halfe-beaſtly men,
That never taſted grace, nor goodnes felt;
But wild like beaſtes lurking in loathſome den,
And flying faſt as roebucke through the fen,
All naked without ſhame or care of cold,
By hunting and by ſpoiling liveden;
Of ſtature huge, and eke of corage bold,
That ſonnes of men amazd their ſterneſſe to behold.

VIII.

But whence they ſprong, or how they were begott,
Uneath is to aſſure; uneath to wene
That monſtrous error which doth ſome aſſott,

VII. 1. *But far in land a ſalvage nation dwelt*
Of hideous giaunts,] This puts me in mind of Geoffry of Monmouth's account of the original ſtate of Albion: "Erat tunc nomen inſulæ Albion, quæ a nemine niſi a *paucis gigantibus* inhabitabatur." A *few* giants in that hiſtorian's opinion were but of little conſideration. T. WARTON.

VII. 7. *By hunting and by ſpoiling* liveden;] So the firſt edition: but the ſecond, and folios, *lived then*. This alteration perhaps was Spenſer's own; though it muſt be allowed that he often follows Chaucer and the old poets, as *fearen*, F. Q. ii. xii. 25. *ſpredden*, F. Q. iii. i. 20, and in many other paſſages; from the Anglo-Sax. Ex. gr. pæꞃon, *weren*, *were*; luſobon, *loveden*, *did love*; and thus Chaucer, *Kn. T.* 1200. "So well they *lovedyn* as olde bokys ſeyn:" But altered in Urry's edition, "they *lovid*." Dr. Hicks is very angry with Mr. Urry for ſuch *arbitrary* alterations. UPTON.

VIII. 3. *That monſtrous error* &c.] So Camden calls it, in his *Britannia*; and Milton ſays it is a ſtory too abſurd and unconſcionably groſs. UPTON.

Ibid. ——————— aſſott,] *Beguile*, *bewitch*,

That Diocleſians fifty daughters ſhene
Into this Land by chaunce have driven bene;
Where, companing with feends and filthy ſprights
Through vaine illuſion of their luſt unclene,
They brought forth geaunts, and ſuch dreadful wights
As far exceeded men in their immeaſurd mights.

IX.

They held this Land, and with their filthineſſe
Polluted this ſame gentle ſoyle long time;
That their owne mother loathd their beaſtlineſſe,
And gan abhorre her broods unkindly crime,
All were they borne of her owne native ſlime:
Until that Brutus, anciently deriv'd
From roiall ſtocke of old Aſſaracs line,
Driven by fatall error here arriv'd,
And them of their unjuſt poſſeſſion depriv'd.

or *deceive*; a word frequent in romance. Thus, in the *Hiſt. of Kynge Arthur*, bl. l. fol. B. iv. Ch. i. "How Merlin was *aſſotted* and doted on one of the ladies of the lake." Again, B. xi. Ch. ii. "And, as ſoone as he had dronck that wine, he was ſo *aſſotted*, and ſo madde, &c. TODD.

IX. 7. ——— *of old Aſſaracs line*,] Brutus was deſcended from Æneas, "Aſſaraci proles," Virg. *Georg.* iii. 35. This ſtory is all taken from Geoffry of Monmouth. UPTON.

IX. 8. *Driven by* fatall error] That is, by *wandering* (Lat. *error*) as the *fates* directed: So, in F. Q. iii. ix. 41.

"Where he through *fatall error* long was led
"Full many yeares, and weetleſſe *wandered*
"From ſhore to ſhore." CHURCH.

It may be a queſtion whether Spenſer meant, by "driven by

X.

But ere he had eſtabliſhed his throne,
And ſpred his empire to the utmoſt ſhore,
He fought great batteils with his ſalvage fone;
In which he them defeated evermore,
And many giaunts left on groning ſtore:
That well can witnes yet unto this day
The weſterne Hogh, beſprincled with the gore
Of mighty Goëmot, whome in ſtout fray
Corineus conquered, and cruelly did ſlay.

fatall error," that Brutus was baniſhed for killing his father by a fatal miſchance; or that he was a fugitive hither by the will of the fates and the oracle of Diana. UPTON.

" Driven by *fatall error,*" is, driven by error ordained by the fates. So, in F. Q. iii. ix. 49. " At laſt by *fatall* courſe they driven were." See alſo F. Q. ii. viii. 24, iii. iii. 15, iv. xii. 27. *Fatalis* has ſometimes the ſame ſignification as Spenſer's *fatal*; as in Virg. *Æn.* xi. 232, and in other places of the Æneid. T. WARTON.

Ibid. ——————— *here arriv'd,*] This happened about the year of the world 3083, and 1132 years before the Birth of Chriſt, according to our oldeſt chronicler, who lived in the reigns of Henry 3d. and Edward 1ſt. See Robert of Glouceſter's *Chronicle*, publiſhed by Hearne in 1724, p. 20. CHURCH.

X. 7. *The weſterne Hogh,*] That is, as Camden calls it, the *Haw.* See alſo Drayton, *Polyolb.* p. 12.

" Upon that loftie place at Plimmouth call'd the *Hoe,*
" Thoſe mighty wraſtlers met." CHURCH.

X. 8. ——————— *Goëmot,* &c.] This giant is named Goëmagot; and the place where he fell, *Lam-Goemagot,* that is, Goëmagot's leap. See Geoff. of Monmouth's *Brit. Hiſt.* B. i. Ch. 16. Compare Carew's *Survey of Cornwall,* and Drayton's *Polyolbion,* p. 12. Corineus, Debon, and Canutus, were the chief captains whom Brutus brought with him into Albion, and among whom he divided the conquered country. UPTON.

X. 9. *Corineus*] The word muſt be pronounced as a triſyllable, and again in ſt. 12: but in ſt. 18, it is to be pronounced as having four ſyllables. CHURCH.

XI.

And eke that ample pitt, yet far renownd
For the large leape which Debon did compell
Coulin to make, being eight lugs of grownd,
Into the which retourning backe he fell:
But thoſe three monſtrous ſtones doe moſt excell,
Which that huge ſonne of hideous Albion,
Whoſe father Hercules in Fraunce did quell,
Great Godmer threw, in fierce contention,
At bold Canutus; but of him was ſlaine anon.

XII.

In meed of theſe great conqueſts by them gott,
Corineus had that province utmoſt weſt
To him aſſigned for his worthy lott,
Which of his name and memorable geſt
He called Cornwaile, yet ſo called beſt:
And Debons ſhayre was, that is Devonſhyre:
But Canute had his portion from the reſt,
The which he cald Canutium, for his hyre;
Now Cantium, which Kent we comenly inquyre.

XIII.

Thus Brute this Realme unto his rule ſubdewd,
And raigned long in great felicity,

XI. 3. ——— lugs] A *lug* is a pearch or rod with which land is meaſured, containing ſixteen feet and an half. CHURCH.

XII. 4. *Which of his name* &c.] So Drayton relates, *Polyolb.* p. 12. But ſee Selden's notes on the paſſage, p. 21. CHURCH.

XIII. 2. *And raigned long*] Hardyng thinks ſixty years. CHURCH.

Lov'd of his freends, and of his foes eſchewd:
He left three ſonnes, his famous progeny,
Borne of fayre Inogene of Italy;
Mongſt whom he parted his imperiall ſtate,
And Locrine left chiefe lord of Britany.
At laſt ripe age bad him ſurrender late
His life, and long good fortune, unto finall fate.

XIV.

Locrine was left the ſoveraine lord of all;
But Albanact had all the northerne part,
Which of himſelfe Albania he did call;
And Camber did poſſeſſe the weſterne quart,
Which Severne now from Logris doth depart:
And each his portion peaceably enioyd,
Ne was there outward breach, nor grudge in hart,
That once their quiet government annoyd;
But each his paynes to others profit ſtill employd.

XV.

Untill a Nation ſtraung, with viſage ſwart
And corage fierce that all men did affray,
Which through the world then ſwarmd in every part,

XIV. 4. ——— quart,] *Diviſion*, the fourth part. Fr. *quart*. UPTON.

XIV. 5. ——— depart:] *Separate*. See F. Q. iii. iv. 6, vi. ii. 4. So Chaucer, edit. Urr. p. 571.

"For in gode ſoth of corage I purſue
"To ſerve my Make, tyll Deth us muſt *depart*:"

So, in our firſt Liturgy, "*Till Death us* DEPART;" which was altered (in the laſt Review, Ch. II.) to "Till Death us *do part*." CHURCH.

And overflowd all countries far away,
Like Noyes great flood, with their impórtune ſway,
This Land invaded with like violence,
And did themſelves through all the north diſplay:
Untill that Locrine for his Realmes defence,
Did head againſt them make and ſtrong munificence.

XV. 5. *Like Noyes great flood*, &c.] Compare Petrarch, *Canz.* xvi.

" O diluvio raccolto
" Di che deſerti ſtrani
" Per inondar i noſtri dolci campi."

See alſo Milton, *Par. L.* B. i. 354. But the ſimile of all theſe poets owes its origin perhaps to Holy Writ. See *Iſaiah* lix. 19. " When the enemy ſhall come in *like a flood*." TODD.

XV. 9. ——————————— *munificence*.] Quære, Whether by *making ſtrong* MUNIFICENCE he means, he fortified himſelf againſt them. JORTIN.

The firſt edition reads *munificence*, to which all other editions conform except the ſecond, and that reads *munifience*. I incline to think our poet gave *munitience*, fortification, Lat. *munitio*; which is the proper military term. CHURCH.

By *ſtrong munificence*, the poet means, I believe, ſubſidies, aids, &c. given, and ſent in, from the *munificence* and free gifts of the ſubject; and, by an eaſy kind of metonymy, calls that *munificence*, which was ſent in or given by munificence, viz. *ſubſidies*. I cannot think the poet meant *munition*, *ammunition*, or *fortifications*; but however the reader is to think for himſelf. UPTON.

By *munificence* our author ſignifies *defence*, or *fortification*; from *munio* and *facio*. This is a word injudiciouſly coined by Spenſer, as the ſame word in our language ſignifies quite another thing. T. WARTON.

I agree with Mr. Warton in the interpretation of *munificence*, but ſuſpect that Spenſer did not coin the word. In the poet's time words of this kind were not uncommon. Thus, for inſtance, *edified*, applied to a building erected, was then a word

XVI.

He them encountred, a confused rout,
Foreby the river that whylóme was hight
The ancient Abus, where with courage ſtout
He them defeated in victorious fight,
And chaſte ſo fiercely after fearefull flight,
That forſt their chiefetain, for his ſafeties ſake,
(Their chiefetain Humber named was aright,)
Unto the mighty ſtreame him to betake,
Where he an end of batteill and of life did make.

XVII.

The King retourned proud of victory,
And inſolent wox through unwonted eaſe,
That ſhortly he forgot the ieopardy,
Which in his Land he lately did appeaſe,
And fell to vaine voluptuous diſeaſe:
He lov'd faire Ladie Eſtrild, leudly lov'd,
Whoſe wanton pleaſures him too much did pleaſe,
That quite his hart from Guendolene remov'd,
From Guendolene his wife, though alwaies faithful prov'd.

of frequent occurrence; although it now ſignifies quite another thing. See the note on "holy chappel *edified*," F. Q. i. i. 34. The reading of the ſecond edition ſeems merely an errour of the preſs. TODD.

XVI. 3. *The ancient* Abus,] The *Humber* in Yorkſhire. *Abus* is from the Britiſh *Aber*, which ſignifies the *mouth* of a river. CHURCH.

XVIII.

The noble daughter of Corinëus
Would not endure to bee ſo vile diſdaind,
But, gathering force and corage valorous,
Encountred him in batteill well ordaind,
In which him vanquiſht ſhe to fly constraind:
But ſhe ſo faſt purſewd, that him ſhe tooke
And threw in bands, where he till death remaind;
Als his faire leman flying through a brooke
She overhent, nought moved with her piteous looke;

XIX.

But both herſelfe, and eke her daughter deare
Begotten by her kingly paramoure,
The faire Sabrina, almoſt dead with feare,
She there attached, far from all ſuccoure:
The one ſhe ſlew upon the preſent floure;
But the ſad virgin innocent of all
Adowne the rolling river ſhe did poure,
Which of her name now Severne men do call:
Such was the end that to diſloyall love did fall.

XVIII. 4. ——————— *in batteill well ordaind,*] This is a Latiniſm, *Prælio benè ordinato.* UPTON.

XIX. 5. ——————— *upon the preſent floure;*] That is, upon the ſpot, as Mr. Church has explained by the ſame expreſſion, F. Q. vi. i. 23.

——— " and ſlew the porter *on the flore.*"

The ſecond edition reads " *in that impatient floure,*" to which all ſubſequent editors have conformed, except Mr. Church, with whom I join in following the firſt edition. Hughes's ſecond edition has converted *impatient* into *important.* TODD.

XX.

Then for her ſonne, which ſhe to Locrin bore,
(Madan was young, unmeet the rule to ſway,)
In her owne hand the crowne ſhe kept in ſtore,
Till ryper years he raught and ſtronger ſtay:
During which time her powre ſhe did diſplay
Through all this Realme, the glory of her ſex,
And firſt taught men a woman to obay:
But, when her ſonne to mans eſtate did wex,
She it ſurrendred, ne her ſelfe would lenger vex.

XXI.

Tho Madan raignd, unworthie of his race;
For with all ſhame that ſacred throne he fild.
Next Mempriſe, as unworthy of that place,
In which being conſorted with Manild,
For thirſt of ſingle kingdom him he kild.
But Ebranck ſalved both their infamies
With noble deedes, and warreyd on Brunchild

XX. 2. ——————— the *rule* to *ſway*,] So the firſt edition reads, to which the editions of 1751 and of Mr. Church rightly adhere. Mr. Upton, by an errour of the preſs, I preſume, reads "*to* rule *the* ſway." Spenſer's ſecond edition reads "the rule *of* ſway;" which all other editions follow. *Rule*, as Mr. Church has obſerved, is here uſed for *realm*, as in ſt. 66. The ſenſe is thus perſpicuous: Madan was young, unfit to ſway the realm. TODD.

XXI. 1. ——————— *unworthie of his race*;] Mr. Church ſays, that, "from his ſeverity in putting the laws in execution, *Madan* was eſteemed a tyrant: See Sammes's *Brit.* p. 161." Milton, I muſt obſerve, gives a very different account of this prince: "*Madan* hath the praiſe to have well and peacefully rul'd the ſpace of 40 years." *Hiſt. of Eng.* B. i. TODD.

In Henault, where yet of his victories
Brave moniments remaine, which yet that land envies.

XXII.

An happy man in his firſt dayes he was,
And happy father of faire progeny:
For all ſo many weekes, as the yeare has,
So many children he did multiply;
Of which were twentie ſonnes, which did apply
Their mindes to prayſe and chevalrous deſyre:
Thoſe germans did ſubdew all Germany,
Of whom it hight; but in the end their ſyre
With foule repulſe from Fraunce was forced to retyre.

XXIII.

Which blott his ſonne ſucceeding in his ſeat,
The ſecond Brute, the ſecond both in name
And eke in ſemblaunce of his puiſſaunce great,
Right well recur'd, and did away that blame
With recompence of everlaſting fame:
He with his victour ſword firſt opened
The bowels of wide Fraunce, a forlorne Dame,
And taught her firſt how to be conquered;

XXII. 3. *For all ſo many weekes*, &c.] Geoffry of Monmouth and Milton both ſay he had twenty wives, of whom he had iſſue twenty ſons and thirty daughters. CHURCH.

XXIII. 2. *The ſecond Brute, (the ſecond both in name, And eke in ſemblaunce of his puiſſaunce great,)*] Virgil, *Æn.* vi. 768.

——— "Et qui te nomine reddet
"Silvius Æneas, paritèr pietate vel armis
"Egregius." JORTIN.

Since which, with ſondrie ſpoiles ſhe hath been ranſacked.

XXIV.

Let Scaldis tell, and let tell Hania,
And let the marſh of Eſthambruges tell,
What colour were their waters that ſame day,
And all the moore twixt Elverſham and Dell,
With blood of Henalois which therein fell.
How oft that day did ſad Brunchildis ſee
The *greene ſhield* dyde in dolorous vermell?
That not *ſcuith guiridh* it mote ſeeme to bee,
But rather *y ſcuith gogh*, ſigne of ſad crueltee.

XXIV. 8. *That not ſcuith guiridh* &c.] In the collations prefixed to the edition of 1751, it is obſerved that the collator's copy of the firſt edition wanted the Welch words. Mr. Upton alſo relates that he had two copies of the firſt edition, in one of which neither the Welch words exiſted, nor the cloſe of the ſtanza *ſigne of ſad crueltee*; in the other, theſe omiſſions were ſupplied. Mr. Church appears to have poſſeſſed two copies of 1590, in neither of which was there any deficiency. His account exactly correſponds with the edition of 1590 now before me; which reads preciſely thus:

"That not *Scuith guiridh* he mote ſeeme to bee.
"But rather *y Scuith gogh*, ſigne of ſad crueltee."

In the Errata to this copy we are directed to read, in the former of the lines, *Scuith* inſtead of *Scuith*. The ſecond edition rightly alters *he* to *it* in the ſame line, but has not converted the period into a comma at the end of the line, which it ought to have done. To account ſatisfactorily for the variations of the copies which I have mentioned, is beyond my power. Perhaps the poet's manuſcript had not been in theſe lines filled up, when his copy was ſent to the preſs; and ſeveral ſheets might have been worked off, before he recollected the omiſſions. TODD.

XXIV. 9. *But rather* &c.] The ſenſe is, Inſomuch that it might then not ſo properly have been called "ſcuith guiridh," *green ſhield*, as "y ſcuith gogh," *The red ſhield*. CHURCH.

XXV.

His ſonne king Leill, by fathers labour long,
Enioyd an heritage of laſting peace,
And built Cairleill, and built Cairleon ſtrong.
Next Huddibras his realme did not encreaſe,
But taught the Land from wearie wars to ceaſe.
Whoſe footſteps Bladud following, in artes
Exceld at Athens all the learned preace,
From whence he brought them to theſe ſalvage parts,
And with ſweet ſcience mollifide their ſtubborne harts.

XXVI.

Enſample of his wondrous faculty,
Behold the boyling bathes at Cairbadon,
Which ſeeth with ſecret fire eternally,
And in their entrailles, full of quick brimſtón.
Nouriſh the flames which they are warmd upon,

XXV. 3. *And built Cairleill* and built *Cairleon ſtrong*.] "Leill the ſon of Brute Greenſhield, being a lover of peace, builded Carleile, and *repaired* Carleon." Stowe, p. 14, and ſee Roſs, p. 22, and Holinſhed, p. 12. Should we not therefore read,

"And built Carleil, and *rebuilt* Cāirleŏn ſtrōng."

Pronounce *Cairleon* as of two ſyllables. UPTON.

XXV. 4. *But taught the land* &c.] Lud or Lud Huddibras compoſed the troubles which had ariſen in the latter part of his father's reign, and then applied himſelf to beautify Britain. See Sammes's *Brit.* p. 163. CHURCH.

XXV. 9. *And with ſweet ſcience mollifide* &c.] Ovid,

"Adde quòd ingenuas didiciſſe fideliter artes
Emollit mores, nec ſinit eſſe feros." JORTIN.

XXVI. 2. ——————— Cairbadon,] So Hardyng:

"*Cair Bladud* ſo that nowe is *Bathe* I rede." CHURCH.

That to their people wealth they forth do well,
And health to every forreyne nation:
Yet he at laſt, contending to excell

XXVI. 6. *That to* their *people wealth they forth do* well,] Forth do *well*, i. e. *pour forth*. Spenſer, among the Errata, has written *their* for *her*. The old poets write *her*, and not *their*; following the Anglo-Sax. hiꝛa, heꝛe, *illorum*. Urry, in his edition of Chaucer, (very unwarrantably) changes the old Engliſh *her*, i. e. *their*, into *ther*; and *hem* into *them*; for which he is cenſured by Dr. Hickes in his *Sax. Gram.* p. 29. I have obſerved that, in ſome paſſages in his Shepherd's Calendar, Spenſer uſes *her* for *their*; but he thought it too antique for his epick poem. There are other paſſages, however, where *her* is printed for *their*, as it ſeems to me. Thus, F. Q. ii. vii. 7.

" And *theſe rich heapes of wealth* doeſt hide apart,
" From the world's eye and from *her* right uſance?"

From their right uſance; to be referred to *heapes of wealth*. Again, F. Q. iii. xii. 31.

" And all perforce to make *her* him to love,
" Ah! who can love the worker of *her* ſmart?"

Spenſer loves to introduce general ſentences, and general obſervations. *Her* in the firſt line ſeems to have caught the printer's eye; and to have occaſioned the received reading; which appears not ſo much after Spenſer's manner, as the following,

" Ah! who can love the worker of *their* ſmart?"

Again, F. Q. ii. ii. 28.

" But her two other ſiſters ſtanding by
" Her lowd gainſaid, and both *her* champions bad
" Purſew —"

So the firſt edition reads; but others read, " *their* champions."

UPTON.

Her for *their* was not confined to poetry. In *An Expoſycion vpon the v. vi. vii. chapters of Mathewe*, 12mo. bl. without date, in my poſſeſſion, the following paſſage occurs in fol. xii. " Chryſte here in his fyrſt ſarmone begynneth to reſtore the lawe of the ten commaundementes to *her* ryght vnderſtandinge."

TODD.

XXVI. 8. *Yet he* &c.] Bladud ſtudied magick; and, attempting to fly to the upper regions of the air, fell upon the temple of Apollo, and was daſhed to pieces. Geoffry of Mon. B. ii. C. 10. See alſo the *Mir. for Mag.* fol. 30. 2, where 'tis

The reach of men, through flight into fond miſchief fell.

XXVII.

Next him king Leyr in happie peace long raynd,
But had no iſſue male him to ſucceed,
But three faire daughters, which were well uptraind
In all that ſeemed fitt for kingly ſeed;
Mongſt whom his Realme he equally decreed
To have divided: Tho, when feeble age
Nigh to his utmoſt date he ſaw proceed,
He cald his daughters, and with ſpeeches ſage
Inquyrd, which of them moſt did love her parentage.

XXVIII.

The eldeſt Gonorill gan to proteſt,
That ſhe much more than her owne life him lov'd;
And Regan greater love to him profeſt
Then all the world, whenever it were proov'd;

mentioned that he ſtudied at Athens, and brought with him from thence ſome learned men, whom he ſettled at Stamford in Lincolnſhire, and there built a college. See Drayton, *Polyolb.* p. 112, and Selden's notes. Compare F. Q. iv. xi. 35. UPTON.

XXVII. 9. ——————— her *parentage*.] All the editions read "*her* parentage." I have corrected it, from the Errata, "*their* parentage." CHURCH.

Perhaps the direction, in the liſt of Errata, might be rather intended for the preceding ſtanza, viz. "*their* people," inſtead of "*her* people;" for both ſtanzas are in the ſame page of the original edition. The editions of 1751 and of Mr. Upton conform to this opinion. TODD.

But Cordeill ſaid ſhe lov'd him as beheov'd:
Whoſe ſimple anſwere, wanting colours fayre
To paint it forth, him to diſpleaſaunce moov'd,
That in his crown he counted her no hayre,
But twixt the other twain his Kingdom whole did ſhayre.

XXIX.

So wedded th' one to Maglan king of Scottes,
And th' other to the king of Cambria,
And twixt them ſhayrd his Realme by equall lottes;
But, without dowre, the wiſe Cordelia
Was ſent to Aganip of Celtica:
Their aged ſyre, thus eaſed of his crowne,
A private life ledd in Albania
With Gonorill, long had in great renowne,
That nought him griev'd to beene from rule depoſed downe.

XXX.

But true it is that, when the oyle is ſpent,
The light goes out, and weeke is throwne away;
So, when he had reſignd his regiment,
His daughter gan deſpiſe his drouping day,
And wearie wax of his continuall ſtay:

XXIX. 5. ——— Aganip] *Aganippus* king of France, who, upon hearing of Cordelia's beauty, (according to Geoffry of Monmouth,) or rather wiſdom and goodneſs, (as Robert of Gloucester ſays,) ſent and demanded her in marriage without any portion. CHURCH.

Tho to his daughter Regan he repayrd,
Who him at firſt well uſed every way;
But, when of his departure ſhe deſpayrd,
Her bountie ſhe abated, and his cheare empayrd.

XXXI.

The wretched man gan then aviſe too late,
That love is not where moſt it is profeſt;
Too truely tryde in his extremeſt ſtate!
At laſt, reſolv'd likewiſe to prove the reſt,
He to Cordelia himſelfe addreſt,
Who with entyre affection him receav'd,
As for her ſyre and king her ſeemed beſt;
And after all an army ſtrong ſhe leav'd,
To war on thoſe which him had of his Realme bereav'd.

XXXII.

So to his crowne ſhe him reſtord againe;
In which he dyde, made ripe for death by eld,
And after wild it ſhould to her remaine:
Who peaceably the ſame long time did weld,
And all mens harts in dew obedience held;
Till that her ſiſters children, woxen ſtrong,
Through proud ambition againſt her rebeld,
And overcommen kept in priſon long,
Till weary of that wretched life herſelfe ſhe hong.

XXXI. 8. ——————— leav'd,] *Levied*, raiſed. Gall. *lever*. UPTON.

XXXII. 9. ——————— *herſelfe ſhe hong*.] Geoffry of Monmouth ſays ſhe killed herſelf. So ſays Hardyng. Robert

XXXIII.

Then gan the bloody brethren both to raine:
But fierce Cundah gan ſhortly to envy
His brother Morgan, prickt with proud diſdaine
To have a pere in part of ſoverainty;
And, kindling coles of cruell enmity,
Raiſd warre, and him in batteill overthrew:
Whence as he to thoſe woody hilles did fly,
Which hight of him Glamorgan, there him ſlew:
Then did he raigne alone, when he none equal knew.

XXXIV.

His ſonne Rivall' his dead rowme did ſupply;
In whoſe ſad time blood did from heaven rayne.
Next great Gurguſtus, then faire Cæcily,

of Glouceſter is ſilent as to her death. He only ſays that her nephews put her in priſon, and divided the kingdom between them. CHURCH.

XXXIII. 1. ——— *the bloody* brethren] As all the hiſtorians, I have met with, ſay they were *couſins*; I incline to think Spenſer here uſes *brethren* (and in the third line *brother*) for relation in general, as in F. Q. iii. iii. 52, where he calls Octa and Oza, who were *couſins* only, "the Paynim *brethren*." CHURCH.

XXXIV. 3. ——— Cæcily,] So all the editions. *Silvius*, or *Silius*, or (as Hardyng calls him) *Scicilius*, was ſon of Gurguſtus. Probably Spenſer, for the rhyme's ſake, gave *Sicily*. Slatyer calls him *Sicilius*; Milton, *Siſillius*. CHURCH.

There are evidences of *Cicilius* alſo, in Mr. Upton's note on ſt. 43. TODD.

In conſtant peace their kingdomes did contayne.
After whom Lago, and Kinmarke did rayne,
And Gorbogud, till far in years he grew:
Then his ambitious ſonnes unto them twayne
Arraught the rule, and from their father drew;
Stout Ferrex and ſterne Porrex him in priſon threw.

XXXV.

But O! the greedy thirſt of royall crowne,
That knowes no kinred, nor regardes no right,
Stird Porrex up to put his brother downe;
Who, unto him aſſembling forreigne might,
Made warre on him, and fell himſelfe in fight:
Whoſe death t'avenge, his mother mercileſſe,
Moſt mercileſſe of women, Wyden hight,
Her other ſonne faſt ſleeping did oppreſſe,
And with moſt cruell hand him murdred pittileſſe.

XXXVI.

Here ended Brutus ſacred progeny,

XXXIV. 7. *Then*] So the firſt edition reads. The ſecond, and the edition of 1751, *Till*. The folios, Hughes, Upton, and Tonſon's edition of 1758, *When*. There ſeems no occaſion to alter the original reading. Mr. Church has followed it. TODD.

XXXIV. 8. Arraught] *Seized*. Fr. *arracher*, to ſnatch or wreſt. TODD.

XXXVI. 1. *Here ended* &c.] The race of Brutus ended with Ferrex and Porrex, "Which had *ſeven hundred* years this ſceptre borne;" but according to Geoffry of Monmouth, 650 years. But poets uſe round numbers. He ſays *ſacred progeny*, becauſe deſcended from the Trojan kings and heroes, who

Which had ſeven hundred years this ſcepter borne

claimed kindred with the gods. This account of Brutus and his ſacred progeny, is taken chiefly from Geoffry of Monmouth; and as it will be almoſt impoſſible for the reader to underſtand many paſſages in this epiſode, without perpetually turning to this author, ſo I ſhall tranſcibe from him what may ſerve to illuſtrate our poet. The whole hiſtory of Brutus is treated by ſome of our beſt hiſtorians as a meer romantick fable; while others vindicate this old tale; and all allow it ſerves very well for poetry.—Æneas, after the deſtruction of Troy, being ſettled in Italy, was ſucceeded by Aſcanius, and he by Sylvius; whoſe ſon, Brutus, having unfortunately ſlain his father, was baniſhed the kingdom, and, retiring into Greece, married Innogen, daughter of king Pandraſus; and by him was furniſhed with a fleet to ſeek his fortune in a diſtant country. Diana in a viſion appears to Brutus, and tells him to ſeek a weſtern region beyond Gaul, where a new Troy ſhould ariſe. Weſtward therefore he ſails, and arrived at what is now called Totneſs in Devonſhire. This iſland, then called Albion, was inhabited by giants, whom he and his companions ſlew. The chief reſidence of Brutus was Troja nova, or Troinovant, now London; where having reigned 24 years, he divided his kingdom between his three ſons; Locrine had the middle part, called from him Locgria; Camber poſſeſſed Cambria or Wales; Albanact had Albania, now Scotland. The youngeſt Albanact was ſlain by Humber king of the Huns; who enjoyed not long his victory, being drowned by Locrine and Camber in the river, which is this day called by his name. Humber, thus deſtroyed, left among his ſpoils a fair lady named Eſtrildis, with whom Locrine grew enamoured, and reſolved to marry, though contracted to the daughter of Corineus; but his fear of the power of Corineus overcame his reſolution; ſo that he openly marries Guendolen, the king of Cornwal's daughter, and ſecretly loves Eſtrildis, by whom he had a daughter named Sabra. Mean time Corineus dying, Locrine was divorced from Guendolen, and Eſtrildis made a queen. The noble daughter of Corineus could not brook to be thus diſdained. She haſtens into Cornwal, levies an army, vanquiſhes her huſband, and drowns Eſtrildis with her fair daughter Sabra, in a river called ever after her name, Severn. Guendolen, during her ſon Madan's minority, took the government into her own hands. He reigned in all about 40 years, leaving behind him Memprician and Malim: Malim was ſlain by the treachery of his brother, and Memprician after

With high renowme and great felicity:
The noble braunch from th' antique ſtocke was torne
Through diſcord, and the roiall throne forlorne.

an infamous reign was devoured by wolves. His ſon *Ebrauck*, or Ebraucus, ſalved both their infamies: he was victorious in Gaul; and, having returned from thence loaded with ſpoils, he built ſeveral cities: he had 20 ſons, and 30 daughters: his ſons, excepting the eldeſt, all ſettled in Germany, which, from theſe *germans* or *brothers*, received its appellation. Ebraucus, puſhing on his conqueſts abroad, was ſlain by Brunchildis, lord of Henault. To him ſucceeded Brutus, ſurnamed *Green-ſhield*; who, to repair his father's loſs, fought a ſecond battle in Henault with Brunchild at the mouth of the river Scaldis. After him reigned in order, Leil, Rudhuddibras or Hudibras, Bladud, Leir: The *three well-known daughters* of Leir were married, the eldeſt to the duke of Albania, the ſecond to the duke of Cornwal, and the youngeſt to a king in Gaul; who, though moſt injured by her father, was the moſt dutiful; for ſhe reſtored him to the crown of Britain, which ſhe enjoyed after him; but was depoſed by Margannus and Cunedagius, (*Morgan* and *Cundah*,) her two ſiſters ſons; and, being impriſoned by them, ſhe put an end to her life. Theſe two bloody brothers divided the kingdom between them; but ſuch kind of fellowſhip does not laſt long. After Cunedagius, reigned Rivallo, in whoſe time (ſays Geoffry of Monmouth) it rained blood. Next ſucceeded Gurguſtus, Siſillius, Lago or Jago, Kinmarchus, Gorbogudo or Gorbodego, who had two ſons Ferrex and Porrex: Theſe contended for the crown during their father's life. Porrex drove his brother into France, and afterwards ſlew him: his mother Videna, who loved Ferrex beſt, had Porrex afterwards aſſaſſinated. And thus ended the famous line of Brutus, which reigned in this iſland, according to Geoffry of Monmouth, 690 Years; or, as Spenſer in a round number ſays, 700 years.

UPTON.

Hardyng, as Mr. Church has obſerved, has made *Ferrex* the victim of his mother merciless. The chronicler ſeems to have been miſtaken. Lord Buckhurſt, in his affecting tragedy of *Gorboduc*, written long before the Faerie Queene, has deſcribed *Porrex* ſlain by his mother, in the fourth Act, with peculiar energy and pathos. TODD.

Thenceforth this Realme was into factions rent,
Whileſt each of Brutus boaſted to be borne,
That in the end was left no moniment
Of Brutus, nor of Britons glorie auncient.

XXXVII.

Then up aroſe a man of matchleſſe might,
And wondrous wit to menage high affayres,
Who, ſtird with pitty of the ſtreſſed plight
Of this ſad Realme, cut into ſondry ſhayres
By ſuch as claymd themſelves Brutes right-full hayres,
Gathered the princes of the people looſe

XXXVI. 6. *Thenceforth* &c.] Compare the reflections made by Eubulus at the cloſe of Lord Buckhurſt's tragedy:

" Lo, here the end of Brutus' royal line;
" And lo the entry to the woful rack
" And bitter ruin of this noble Realm.
" The royal King, and both his ſons, are ſlain;
" No Ruler reſts within the regal ſeat;
" The Heir, to whom the ſcepter 'longs, unknown:
" So to each force of foreign prince's power,
" Whom 'vantage of your wretched ſtate may tempt
" By ſudden arms to gain ſo rich a Realm;
" And to the proud and greedy mind at home,
" Whom blinded luſt to reign leads to aſpire;
" Lo, Britain Realm is left an open prey!" TODD.

XXXVII. 1. *Then up aroſe a man of matchleſſe might,*] Let me deſire the reader to ſtop a moment, and conſider, with what poetical art Spenſer raiſes the expectation; and how he keeps you in ſuſpenſe and delay. *Then up aroſe a man.* You know not who this man is; in the next ſtanza you hear his achievements; after that you hear of him as a lawgiver; then, to ſatisfy your curioſity, and with the fineſt pathos, he adds, *Dunwallo dide.* This hero, on whom Spenſer ſo finely expatiates, was Dunwallo Molmutius. See Geoff. of Monmouth, B. ii. C. 17. And Drayton's *Polyolbion*, p. 113. UPTON.

To taken counſell of their common cares;
Who, with his wiſedom won, him ſtreight did
chooſe
Their King, and ſwore him fealty to win or
looſe.

XXXVIII.

Then made he head againſt his enimies,
And Ymnet ſlew of Logris miſcreate;
Then Ruddoe and proud Stater, both allyes,
This of Albâny newly nominate,
And that of Cambry king confirmed late,
He overthrew through his owne valiaunce;
Whoſe countries he redus'd to quiet ſtate,
And ſhortly brought to civile governaunce,
Now one, which earſt were many made through
variaunce.

XXXIX.

Then made he ſacred lawes, which ſome men ſay

XXXIX. 1. ——— *ſacred lawes,*] The *Molmutian Laws* were ſeven, and were to this effect.

i. That the temples of the gods ſhould enjoy ſuch privileges and immunities, that no malefactor flying to them for ſanctuary could be ſeized, or by force be drawn from them, before he had obtained pardon.

ii. That high-waies leading to temples, or roads to great cities, ſhould have the like privileges.

iii. That ploughs, oxen and other labouring cattle, ſhould enjoy the ſame immunities; and the reaſon of this Law is given, becauſe otherwiſe the ground might lie untilled, and the people periſh for want of bread.

iv. He ſet out the number of ploughs that ſhould be in every Shire and Hundred, with ſevere penalties upon all that ſhould be the occaſion of leſſening the number.

Were unto him reveald in viſion;
By which he freed the traveilers high-way,
The churches part, and ploughmans portion,
Reſtraining ſtealth and ſtrong extortion;
The gratious Numa of great Britany:
For, till his dayes, the chiefe dominion
By ſtrength was wielded without pollicy:
Therefore he firſt wore crowne of gold for dignity.

XL.

Donwallo dyde, (for what may live for ay?)
And left two ſonnes, of peareleſſe proweſſe both,
That ſacked Rome too dearely did aſſay,
The recompence of their periúred oth;
And ranſackt Greece wel tryde, when they were wroth;
Beſides ſubiected France and Germany,

v. The *fifth* is the ſame almoſt with the *third*; only it ſeems a little to reſtrain it, *viz.* that no oxen or labouring beaſt ſhould be ſeized for debt, unleſs there were no other goods or chattels to make ſatisfaction.

vi. He ordained ſet weights and meaſures for buying and ſelling.

vii. A Law againſt *thieves* and *robbers*.

See *Sammes, Brit.* p. 172. Our poet has compris'd the ſubſtance of *Theſe Laws* in three lines. CHURCH.

XXXIX. 9. *Therefore* &c.] So *Hardyng*:

" The firſt he was, as chronicles expreme,
" That in this Iſle of *Britain* had *crowne of golde*;
" For all afore *copre* and *gilt* was to beholde."

CHURCH.

XL. 4. ——————— *periúred*] With the Latin accent on the ſecond ſyllable. The edition of 1751 has crippled the line by the miſprint, *perjur'd*. TODD.

Which yet their praiſes ſpeake, all be they loth,
And inly tremble at the memory
Of Brennus and Belinus, kinges of Britany.

XLI.

Next them did Gurgunt, great Belinus ſonne,
In rule ſucceede, and eke in fathers praiſe;
He Eaſterland ſubdewd, and Denmarke wonne,
And of them both did foy and tribute raiſe,
The which was dew in his dead fathers daies:
He alſo gave to fugitives of Spayne,
Whom he at ſea found wandring from their waies,
A ſeate in Ireland ſafely to remayne,
Which they ſhould hold of him as ſubiect to Britayne.

XLII.

After him raigned Guitheline his hayre,
The iuſteſt man and treweſt in his daies,

XLI. 1. ——— Gurgunt,] *Gurguntius*, as Milton calls him. *Gurgunt* is the reading of the ſecond edition, which all other editions follow, except thoſe of Mr. Upton and Mr. Church. They adhere to the firſt edition, which reads *Gurgiunt*; the former tacitly; but the latter with a remark that this prince is called *Gurguint* in Sammes's *Brit.* p. 174, and *Gurgwintus* by Borlaſe; and that Spenſer perhaps gave *Gurguint*. I prefer the ſecond edition, which the poet himſelf, probably, here corrected. TODD.

XLI. 4. ———— foy] *The tribute due from ſubjects.* An expreſſion borrowed from the old French. *Homme de foy* is a vaſſal, or tenant, that holds by fealty. See Cotgrave's Fr. Dict. V. *Foy*. TODD.

Who had to wife Dame Mertia the fayre,
A woman worthy of immortall praiſe,
Which for this Realme found many goodly layes,
And wholeſome ſtatutes to her huſband brought:
Her many deemd to have beene of the Fayes,
As was Aegerié that Numa tought:
Thoſe yet of her be Mertian lawes both nam'd and thought.

XLIII.

Her ſonne Sifillus after her did rayne;
And then Kimarus; and then Danius:
Next whom Morindus did the crowne ſuſtayne;

XLII. 3. ——— *Mertia*] That is, *Martia*, of whom Hardyng ſays;

" That was ſo wife in her feminite,
" That lawes made of her ſingularite
" (That called were the Lawes of Marcian)
" In Britaine tongue of her owne wit alane."

CHURCH.

XLII. 5. ——— layes,] *Laws*, for the rhyme's ſake. CHURCH.

XLIII. 1. ——— *Sifillus*] It is with great doubt and difficulty I am led to propoſe any alteration in the proper names, very well knowing what latitude our poet particularly, and all the old poets allowed themſelves, in ſpelling and altering as they pleaſed. I would read *Sifilius*. In the *Mir. for Mag.* 'tis written *Cicilius*. In Stow, *Cicilius*. In Holinſhed, *Sicilius*. UPTON.

All the editions here read *Sifillus*. Hardyng and Sammes call him *Sicilius*; Milton, *Siſilius*. This was the ſecond of that name, (ſee ſt. 34.) and ſon of Guitheline, who was regent during his minority. Borlaſe calls him *Siſillus*, which, I ſhould ſuppoſe, was as Spenſer wrote the name. CHURCH.

Who, had he not with wrath outrageous
And cruell rancour dim'd his valorous
And mightie deedes, ſhould matched have the beſt:
As well in that ſame field victorious,
Againſt the forreine Morands he expreſt;
Yet lives his memorie, though carcas ſleepe in reſt.

XLIV.

Five ſonnes he left begotten of one wife,
All which ſucceſſively by turnes did rayne:
Firſt Gorboman, a man of vertuous life;
Next Archigald, who for his proud diſdayne
Depoſed was from princedome ſoverayne,
And pitteous Elidure put in his ſted;
Who ſhortly it to him reſtord agayne,
Till by his death he it recovered;
But Peridure and Vigent him diſthronized:

XLIII. 4. *Who, had he not* &c.] So Hardyng: "His yre exceeded his wytte and governall." CHURCH.

XLIII. 8. *Againſt the forreine Morands*] In the reign of *Morvidus*, whom Spenſer names *Morindus*, a certain king of the *Morines*, i. e. the old inhabitants of the Boulognois in France, landed with an army in Northumberland; but *Morvidus* marched againſt him and ſlew him. Geoff. of M. B. iii. C. 15. Compare Holinſhed, p. 20. The *Morands* or *Morines*, whom Spenſer calls *forreign*, Virgil calls "extremi hominum," *Æn.* viii. 727. So Pliny, "ultimi hominum exiſtimati *Morini*;" meaning that they lived on the utmoſt boundaries of the Roman government; oppoſite to Britain, which was looked on as another world. UPTON.

XLIV. 4. ——— Archigald,] Or *Archigallo*. Hardyng calls him *Arthegall*. He endeavoured to depreſs the nobility. CHURCH.

XLIV. 6. ——— pitteous *Elidure*] He was called Elidure *the meek*. CHURCH.

XLV.

In wretched priſon long he did remaine,
Till they out-raigned had their utmoſt date,
And then therein reſeized was againe,
And ruled long with honorable ſtate,
Till he ſurrendred realme and life to fate.
Then all the ſonnes of theſe five brethren raynd
By dew ſucceſſe, and all their nephewes late;
Even thriſe eleven deſcents the crowne retaynd,
Till aged Hely by dew heritage it gaynd.

XLVI.

He had two ſonnes, whoſe eldeſt, called Lud,
Left of his life moſt famous memory,
And endleſſe moniments of his great good:

XLV. 1. *In wretched priſon* &c.] He was confined for ſeventeen years in the Tower of London, during the ſucceſſive reigns of Vigent and Peridure; after whoſe deaths he reſumed the throne a third time, reigned four years with great applauſe, and was buried at Carliſle. See Sammes's *Brit.* p. 177. CHURCH.

XLV. 3. ——— reſeized] *Had ſeiſin or poſſeſſion again*; reinſtated in his kingdom. UPTON.

XLV. 7. *By dew ſucceſſe,*] That is, by due ſucceſſion; *in their dew deſcents*, as he expreſſes it, ſt. 74. CHURCH.

Ibid. ——— nephewes] *Nephews* are *nepotes*, grandſons. See before, F. Q. ii. viii. 29. JORTIN.

XLV. 8. *Ev'n thriſe eleven* &c.] Geoffry of Monmouth, Sammes, and Borlaſe, give the names of thirty three princes between Elidure and Hely. But the poet has judiciouſly paſſed over this period, as there is a great difference (as Sammes obſerves) in the hiſtorians, not only concering the names of theſe princes, but the number of them, and the times of their reigns; and thereby great confuſion is made in the Britiſh hiſtory. CHURCH.

The ruin'd wals he did reædifye
Of Troynovant, gainſt force of enimy,
And built that Gate which of his name is hight,
By which he lyes entombed ſolemnly:
He left two ſonnes, too young to rule aright,
Androgeus and Tenantius, pictures of his might.

XLVII.

Whilſt they were young, Caſſibalane their eme
Was by the people choſen in their ſted,
Who on him tooke the roiall diademe,
And goodly well long time it governed;
Till the prowde Romanes him diſquieted,
And warlike Cæſar, tempted with the name
Of this ſweet Iſland never conquered,
And envying the Britons blazed fame,
(O hideous hunger of dominion!) hether came.

XLVIII.

Yet twiſe they were repulſed backe againe,

XLVI. 8. *He left two ſonnes, too young to rule aright,* &c.] Geoff. of Monmouth, B. iii. C. xx. UPTON.

XLVII. 1. ——————— *their* eme] Their *uncle*. So Hardyng:

"Caſſibalayn their uncle then was kyng."

See alſo the next ſtanza. CHURCH.

Eme is uſed by Chaucer, as Mr. Upton has obſerved. Anglo-Sax. *Eame*, uncle. The Gloſſary to Urry's Chaucer notices that the word was then employed in this ſenſe in the northern parts of England. TODD.

XLVIII. 1. *Yet twiſe they were repulſed backe againe,*] Geoff. of Monmouth mentions two victories of Caſſibelaun over Cæſar; and cites, in honour of his countrymen, the following verſe of Lucan, which he applies to Cæſar,

And twiſe renforſt backe to their ſhips to fly;
The whiles with blood they all the ſhore did ſtaine,
And the gray ocean into purple dy:
Ne had they footing found at laſt perdie,
Had not Androgeus, falſe to native ſoyle,
And envious of uncles ſoveraintie,
Betrayd his country unto forreine ſpoyle.
Nought els but treaſon from the firſt this land did foyle!

XLIX.

So by him Cæſar got the victory,
Through great bloodſhed and many a ſad aſſay,

" Territa quæſitis oſtendit terga Britannis."
Horace plainly ſpeaks of Britain as an unconquered country:
" *Intactus* aut Britannus ut deſcenderet
" Sacrâ catenatus viâ." UPTON.

XLVIII. 2. ——— *renforſt*] So all the editions. I think it ſhould be *enforſt*, i. e. forced, obliged. CHURCH.

XLVIII. 9. ——— *foyle!*] So all the editions read. I once thought it ſhould be *ſoyle*; but now ſuppoſe it is uſed for *foul*, *ſtain*. So Fletcher uſes *foil*, Purp. Iſl. C. xi. 33.

——— " with loathſome ſpot to *foil*." CHURCH.

Mr. Church is miſtaken, I think, in his explanation of *foil* as uſed by Spenſer. *Foil* here ſignifies to *defeat* or *conquer*, as it alſo ſignifies, in F. Q. v. xi. 33, and in other places. *Foil*, both as a ſubſtantive and verb in this ſenſe, was frequent in the time of Spenſer, and long after. See my note on Milton's *Paraphr. Pſ.* cxiv.

——— " Jordan's clear ſtreams recoil,
" As a faint hoſt that hath receiv'd the *foil*."

That this is the ſenſe of *foyle* in the preſent paſſage, is obvious by the context: The country had been betrayed; yet nought elſe but treaſon had *conquered* it. TODD.

In which himſelfe was charged heavily
Of hardy Nennius, whom he yet did ſlay,
But loſt his ſword, yet to be ſeene this day.
Thenceforth this Land was tributarie made
T'ambitious Rome, and did their rule obay,
Till Arthur all that reckoning defrayd:
Yet oft the Briton Kings againſt them ſtrongly ſwayd.

XLIX. 5. *But loſt his ſword, yet to be ſeene this day.*] According to our old Britiſh hiſtorian, Cæſar and Nennius fighting in ſingle combat, the ſword of Cæſar faſtned ſo hard in the ſhield of Nennius, that he could not draw it out again. Nennius however was mortally wounded in this battle; and his exequies were royally performed by Caſſibelaun; and Cæſar's ſword was put into his tomb with him. See likewiſe the *Mirrour for Magiſtrates*, fol. 70. UPTON.

XLIX. 7. ——————— their *rule*] I think it ſhould be "*her* rule," Rome's: And ſo in the laſt line it ſhould be *her* inſtead of *them*. CHURCH.

XLIX. 8. *Till Arthur all that reckoning defrayd;*] 'Tis mentioned in Geoff. of Monmouth, and in the Hiſtory of Arthur: "How Embaſſadors came from Rome to demand truage for the realm of Britain:" and afterwards we read of his victories againſt the Romans. Arthur reads this account of himſelf, but knows not that he is pointed at. See F. Q. i. ix. 3. Having above mentioned the ſucceſſion of Kings from Brutus to Ferrex and Porrex, when the line of Brutus ended; I ſhall here from the ſame author, Geoffry of Monmouth, whom Spenſer in great meaſure follows, give a ſhort account of the Britiſh kings, from Ferrex and Porrex, to the times of Julius Cæſar. After the extinction of the family of Brutus, the kingdom was divided into factions, till the whole was again reduced into a monarchy by Dunwallo Molmutius, the famous lawgiver; who left behind him two ſons, Brennus and Belinus, who took Rome, and over-run Gaul. Next Gurguntius was king, who ſubdued the Dane, refuſing to pay the tribute covenanted to his father Belinus: As Gurguntius was returning from his victories in Denmark, he found near the Orkneys 30 Spaniſh ſhips, whoſe captain, Bartholinus, being wrongfully

L.

Next him Tenantius raignd; then Kimbeline,
What time th' Eternall Lord in fleshly slime
Enwombed was, from wretched Adams line
To purge away the guilt of sinful crime.
O ioyous memorie of happy time,
That heavenly grace so plenteously displayd!
O too high ditty for my simple rime!—
Soone after this the Romanes him warrayd;
For that their tribute he refusd to let be payd.

banished, besought the British king to assign him some part of his territories to dwell in: Gurguntius sent them with some of his own men to Ireland, then unpeopled, and gave them that island to hold of him as in homage. After him reigned his son Guitheline; whose wife Martia is said to be the author of the Marcian laws. Then in order Sisillius, Kimarus, Danius, Morvidus; who left behind him five sons, viz. Gorbonian, Archgallo, Elidure, Vigenius, Peredure: These reigned successively; and then the sons of these five brethren: after whom a long descent of kings is mentioned, of whom little or nothing is said: so that Spenser comes at once to Hely, who had *three* sons, Lud, Cassibelaun, and Nennius: (for I think 'tis a mistake of Spenser, or rather of his printer, in st. 46. "He had *two* sons:") Lud, who succeeded him, enlarged Troynovant, and called it from his own name, Caer-lud, now London. He left two sons, Androgeus and Tenuantius, under the tuition of their uncle Cassibelaun: in whose time Julius Cæsar invaded Britain. UPTON.

XLIX. 8. ——————— *defrayd;*] So the first edition reads; to which those of 1751, Tonson's in 1758, Upton, and Church, adhere. The second reads *did defray*, a mistake which the folios and Hughes have followed. TODD.

L. 1. ——————— *then Kimbeline,* &c.] He succeeded his father in the third year before Christ. See Sammes, p. 203. CHURCH.

L. 8. *Soone after this* &c.] As Kimbeline is last mentioned, it should seem that *he* was the person whom the Romans invaded for refusing to pay tribute; but he was not. The King

LI.

Good Claudius, that next was Emperour,
An army brought, and with him batteile fought,
In which the King was by a treachetour
Diſguiſed ſlaine, ere any thereof thought:
Yet ceaſed not the bloody fight for ought:
For Arvirage his brothers place ſupplyde
Both in his armes and crowne, and by that draught
Did drive the Romanes to the weaker ſyde,
That they to peace agreed. So all was pacifyde.

then reigning was Guiderius, Elder Brother to Arvirage (ſee the next ſtanza) and Son to Kimbeline. So Robert of Glouceſter, p. 62. And ſo Geoffry of Monmouth, Slatyer, &c. This omiſſion therefore, in our poet, (as to the hiſtorical part) may be ſupplied from Hardyng:

" Guyder his ſonne and heyre full corageous,
" That crouned was and Kyng of excellence,
" The tribute whiche the Romains had of us
" Denied then, and made great reſiſtence
" With great trouble and manly violence,
" Unto the tyme that he had reigned clere
" In Britain by fourty and foure yere." CHURCH.

LI. 1. ——— *that next was Emperour,*] He means that Claudius was the next emperor (after Julius Cæſar) that invaded Britain. But why does he call him *good*? CHURCH.

LI. 7. Both *in* his *armes and crowne;*] So the firſt edition reads, to which the editions of 1751, of Church, Upton, and Tonſon's in 1758, adhere. The ſecond edition has omitted *his*; and the folios have ſupplied the loſs by reading

" In arms, and *eke* in crown"—

Hughes has been miſled by them. TODD.

Ibid. ——— *by that* draught] That is, by that *reſemblance*, by the ſtratagem of putting on his Brother's armour. A *draught* is the reſemblance of a thing drawn upon paper, &c. CHURCH.

LII.

Was never King more highly magnifide,
Nor dredd of Romanes, then was Arvirage;
For which the Emperour to him allide
His daughter Genuiſs' in marriage:
Yet ſhortly he renounſt the vaſſallage
Of Rome againe, who hether haſtly ſent
Veſpaſian, that with great ſpoile and rage
Forwaſted all, till Genuiſſa gent
Perſuaded him to ceaſſe, and her lord to relent.

LIII.

He dide; and him ſucceded Marius,
Who ioyd his dayes in great tranquillity.
Then Coyll; and after him good Lucius,
That firſt received Chriſtianity,
The ſacred pledge of Chriſtes Evangely.
Yet true it is, that long before that day
Hither came Ioſeph of Arimathy,

LII. 1. *Was never King* &c.] As no mention is made, in the Roman hiſtories, of the ſeveral circumſtances in this ſtanza, Sammes ſuſpects the whole to be fabulous, p. 211. Unleſs, ſays he, we may take Holinſhed's word, that Arviragus was the ſame with Praſutagus mentioned by Tacitus, ibid. p. 238. Milton likewiſe treats the whole as fabulous, p. 66. CHURCH.

LII. 4. *His daughter Genuiſs'*] Claudius, emperor of Rome, married his daughter Genuiſſa to Arviragus. Geoff. of Mon. B. iv. C. xv. See alſo Holinſhed, p. 36. UPTON.

LIII. 2. ——————— in *great tranquillity*.] So the firſt edition reads, which the editions of 1751, Church, Upton, and Tonſon's in 1758, follow. The reſt read "*with* great tranquillity." TODD.

LIII. 3. *Then Coyll*;] Coyll the ſecond, ſon to Marius. Coyll the firſt is of the number of the thirty three princes ſpoken of in ſt. 45. CHURCH.

Who brought with him the Holy Grayle,
(they ſay,)
And preacht the truth; but ſince it greatly did
decay.

LIV.

This good King ſhortly without iſſew dide,
Whereof great trouble in the Kingdome grew,
That did herſelfe in ſondry parts divide,
And with her powre her owne ſelfe overthrew,
Whileſt Romanes daily did the weake ſubdew:
Which ſeeing, ſtout Bunduca up aroſe,
And taking armes the Britons to her drew;
With whom ſhe marched ſtraight againſt her
foes,
And them unwares beſides the Severne did en-
cloſe.

LIII. 8. ——— *the* Holy Grayle,] Mr. Upton is anxious to prove that *Grayle* here means the ſacred diſh in which our Saviour ate the paſſover; and more particularly relies on the authority of Menage, viz. "*Graal*, ou *greal*, un vaſſeau de terre, une terrine. Ce mot vient de *grais*; parce que ces vaiſſeaux ſont fait de grais cuit. Il y a un Roman ancien, intitulé *La Conqueſte du Saingreal*, c'eſt à dire, du S. VAISSEAU où eſtoit le ſang de Jeſus Chriſt, qu'il appelle auſſi le *ſang real*, c'eſt à dire, le ſang royal: et ainſi ces deux choſes ſont confondues tellement, qu'on ne connoiſt qu' avec peine quand les anciens Romans, qui en parlent fort ſouvent, entendent le vaiſſeau ou le ſang." Enough, however, has been ſaid, in the preliminary remarks on the poet's Imitations from the Old Romances, to ſhow its preciſe meaning here. TODD.

LIV. 6. ——— *Bunduca*] The ſame with Bonduca and Boadicea. CHURCH.

LIV. 9. ——— beſides] *Near.* So all the editions. See F. Q. ii. i. 41. "*Beſides* them both, &c."
CHURCH.

LV.

There ſhe with them a cruell batteill tryde,
Not with ſo good ſucceſſe as ſhee deſerv'd;
By reaſon that the captaines on her ſyde,
Corrupted by Paulinus, from her ſwerv'd:
Yet ſuch, as were through former flight preſerv'd,
Gathering againe her hoſt ſhe did renew,
And with freſh corage on the victor ſervd:
But being all defeated, ſave a few,
Rather than fly, or be captiv'd, herſelfe ſhe ſlew.

LVI.

O famous moniment of womens prayſe!
Matchable either to Semiramis,
Whom ántique hiſtory ſo high doth rayſe,
Or to Hypſiphil', or to Thomiris:
Her hoſt two hundred thouſand numbred is;
Who, whiles good fortune favoured her might,
Triumphed oft againſt her enemis;

LV. 4. —— *Paulinus,*] The Roman General. CHURCH.

LVI. 4. ——— Hypſiphil', *or to* Thomiris:] *Tomyris* it ſhould be, though 'tis likely enough that Spenſer might write it as it is printed. But ſurely he never intended *Hyſiphil'*. It ſhould be *Hypſiphyl'*, Hypſiphyle. JORTIN.

Dr. Jortin's conjecture in regard to the ſpelling of *Thomiris* is right, both the poet's editions herein agreeing. But the learned critick did not look into the firſt edition; for, if he had examined it, he would have found *Hypſiphil'* to have been given by Spenſer himſelf, and the reading of the folios, *Hyſiphil'*, to have been in conformity to the errour of the poet's ſecond edition, which Hughes alſo has followed. The editions of 1751, of Upton, Church, and Tonſon's in 1758, rightly admit the genuine reading, *Hypſiphil'*. TODD.

And yet, though overcome in hapleſſe fight,
Shee triumphed on death, in enemies deſpight.

LVII.

Her reliques Fulgent having gathered,
Fought with Severus, and him overthrew;
Yet in the chace was ſlaine of them that fled;
So made them victors whome he did ſubdew.
Then gan Carauſius tirannize anew,
And gainſt the Romanes bent their proper powre;
But him Allectus treacherouſly ſlew,
And tooke on him the robe of Emperoure:
Nath'leſſe the ſame enioyed but ſhort happy howre:

LVIII.

For Aſclepiodate him overcame,
And left inglorious on the vanquiſht playne,
Without or robe or rag to hide his ſhame:

LVII. 1. ——— *Fulgent*] King of the Picts. CHURCH.

LVII. 2. ——— *Severus*,] The Roman General. Hardyng calls him "Sever the ſenatour." So does Geoff. of Monmouth. CHURCH.

LVII. 5. ——— tirannize *anew*, &c.] As the Britiſh hiſtory is much confuſed after the reign of Lucius, who died without iſſue, Spenſer here ſeems to uſe the word *tirannize*, as the Greek writers do, and means only that Carauſius affected to be called *king*: Coyll the third was afterwards made ſuch by the joint ſuffrages of the Realm. See the next ſtanza. Carauſius had artfully contrived to obtain a commiſſion from the Romans to defend the maritime Coaſts of Britain. So Geoffry of Monmouth. CHURCH.

LVII. 7. ——— *Allectus*] The Roman General. Robert of Glouceſter calls him "a gret lordyng," p. 79. CHURCH.

Then afterwards he in his ſtead did raigne;
But ſhortly was by Coyll in batteill ſlaine:
Who after long debate, ſince Lucies tyme,
Was of the Britons firſt crownd Soveraine:
Then gan this Realme renew her paſſed prime:
He of his name Coylcheſter built of ſtone and lime.

LIX.

Which when the Romanes heard, they hether ſent
Conſtantius, a man of mickle might,
With whome King Coyll made an agreëment,
And to him gave for wife his daughter bright,
Fayre Helena, the faireſt living wight,
Who in all godly thewes and goodly praiſe
Did far excell, but was moſt famous hight
For ſkil in muſicke of all in her daies,
As well in curious inſtruments as cunning laies:

LX.

Of whome he did great Conſtantine begett,
Who afterward was emperour of Rome;
To which whiles abſent he his mind did ſett,
Octavius here lept into his roome,

LVIII. 5. ——— *Coyll*] This was *Coyll* the third: Aſclepiodate reigned about one year. Robert of Glouceſter, after Geoffry of Monmouth, ſays ten. CHURCH.

LVIII. 6. ——— *Lucies*] Lucius's. See Stanza 53. CHURCH.

LX. 4. *Octavius*] Hardyng calls him Duke of Weſteſex. He was King of North Wales, rebelled againſt the Roman proconſuls appointed by Conſtantine, and having ſlain them made himſelf King of Britain. CHURCH.

And it uſurped by unrighteous doome:
But he his title iuſtifide by might,
Slaying Traherne, and having overcome
The Romane legion in dreadfull fight:
So ſettled he his kingdome, and confirmd his right:

LXI.

But, wanting yſſew male, his daughter deare
He gave in wedlocke to Maximian,
And him with her made of his kingdome heyre,
Who ſoone by meanes thereof the Empire wan,
Till murdred by the freends of Gratian.
Then gan the Hunnes and Picts invade this Land,
During the raigne of Maximinian;
Who dying left none heire them to withſtand;
But that they overran all parts with eaſy hand.

LXII.

The weary Britons, whoſe war-hable youth
Was by Maximian lately ledd away,
With wretched miſeryes and woefull ruth
Were to thoſe Pagans made an open pray,
And daily ſpectacle of ſad decay:

LX. 7. ——— *Traherne,*] Robert of Glouceſter ſays, Helen had three uncles, Honyn, *Trahen*, and Maryn. Hardyng too calls *Traherne* "Sainct Elyns uncle." CHURCH.

LXII. 1. ——— *whoſe* war-hable *youth*] See the notes on *all hable armes to ſownd*, F. Q. i. xii. 5. See alſo Geoff. of Mon. B. v. C. xvi. Maximian is ſaid to have left only huſbandmen, who had neither ſenſe nor arms, for the defence of their country. TODD.

Whome Romane warres, which now fowr hundred yeares
And more had waſted, could no whit diſmay;
Til, by conſent of Commons and of Peares,
They crownd the ſecond Conſtantine with ioyous teares:

LXIII.

Who having oft in batteill vanquiſhed
Thoſe ſpoylefull Picts, and ſwarming Easterlings,
Long time in peace his Realme eſtabliſhed,
Yet oft annoyd with ſondry bordragings
Of neighbour Scots, and forrein ſcatterlings

LXII. 6. *Whome Romane warres*, &c.] He means from the firſt Invaſion by Julius Cæſar. CHURCH.

LXIII. 2. *The ſpoylefull Picts, and ſwarming Eaſterlings*,] The *Picts* came originally (as Geoffry of Monmouth, B. iv. C. xvii, writes,) from Scythia, and ſettled in the north part of Britain; where likewiſe the Huns ſettled under their leader Humber, B. ii. C. 1. The *Eaſterlings*, or *Oſterlinghers*, mean the northern nations in general. As to the famous *Picts Wall* (the *mighty mound*) here mentioned, the reader at his leiſure may conſult Geoffry of Mon. B. vi. C. 1, Bede, Camden's Britannia, and Gordon's Itinerarium Septentrionale. Compare F. Q. iv. xi. 36. UPTON.

LXIII. 4. ——————— bordragings] *Bordraging*, as Mr. Upton has obſerved, is an incurſion on the borders or marches of a country. See Spelman, in v. *Bordarii*. It is perhaps the ſame word in the poet's *Colin Clout's come home again*:

"No nightly *bodrags*, nor no hue and cries:"

Bodrags, intended probably for *bordrags*. TODD.

LXIII. 5. ——————— ſcatterlings] *Scattered* or *diſperſed rovers* or *ravagers*. Spenſer uſes the word in his *View of the State of Ireland*: "Loſels and *ſcatterlings*." Again, "*ſcatterlings* and outlaws." UPTON.

With which the world did in thoſe dayes
abound:
Which to outbarre, with painefull pyonings
From ſea to ſea he heapt a mighty mound,
Which from Alcluid to Panwelt did that border
bownd.

LXIV.

Three ſonnes he dying left, all under age;
By meanes whereof their uncle Vortigere
Uſurpt the crowne during their pupillage;
Which th' infants tutors gathering to feare,
Them cloſely into Armorick did beare:
For dread of whom, and for thoſe Picts an-
noyes,

LXIII. 7. ——————— pyonings] *Works of pioneers:* military works raiſed by pioneers. UPTON.

LXIV. 1. *Three ſonnes*] Conſtance, who was a weak prince, and therefore by his father devoted to a monaſtery; Ambroſe; and Uther. CHURCH.

LXIV. 4. ——————— *gathering to feare,*] That is, gathering together, carried into Armorica, *to-fere*, together. UPTON.

Gathering to feare is, fearing the uſurpation of Vortigere. So, F. Q. iv. vii. 26.

——— " and *gather* great delight."

And, in his *Muiopotmos:*

" Whereof the goddeſs *gathering* jealous *fear.*" CHURCH.

LXIV. 5. *Them cloſely into Armorick did beare:*] Theſe *three* ſons did not all take refuge in Armorica: for Conſtance, the eldeſt, having led a monaſtick life, was crowned king by Vortegrin; and afterwards murdered by his contrivance. The governours of the two remaining brothers, fearing leſt their uncle Vortegrin would murder them in like manner, fled with them into leſſer Britain. Geoffry of Mon. B. vi. UPTON.

LXIV. 6. *For dread of whom,*] Vortegrin, now king of Britain, for dread of the two ſurviving ſons of the ſecond Con-

He ſent to Germany ſtraunge aid to reare;
From whence eftſoones arrived here three hoyes
Of Saxons, whom he for his ſafëty imployes.

LXV.

Two brethren were their capitayns, which hight
Hengiſt and Horſus, well approv'd in warre,
And both of them men of renowmed might;
Who making vantage of their civile iarre,
And of thoſe forreyners which came from farre,
Grew great, and got large portions of land,
That in the Realme ere long they ſtronger arre
Then they which ſought at firſt their helping hand,
And Vortiger enforſt the Kingdome to aband.

ſtantine, Aurelius Ambroſius and Uther Pendragon, who were fled into leſſer Britain; and likewiſe for dread of the Picts; called the Saxons to his aſſiſtance. The hiſtorians tell us that ſome Saxons came over about the year 449, in three ſhips which the Engliſh call *Keyles*, "tribus ut lingua ejus exprimitur *Cyulis*, ut noſtrâ longis navibus," Gildas, C. 23. Hengiſt and Horſa were their leaders. UPTON.

LXIV. 7. ——————*ſtraunge aid to reare*;] To hire foreign troops. CHURCH.

LXV. 9. —————— enforſt] This is the reading of Spenſer's ſecond edition, to which all editions have conformed except that of Mr. Church, which reads, with the firſt edition, *have forſt*. Mr. Church, however, propoſes to read *enforce*, as the poet ſpeaks here, and in the beginning of the next ſtanza, in the preſent tenſe. I conſider *enforſt* as the poet's own correction. TODD.

LXVI.

But, by the helpe of Vortimere his ſonne,
He is againe unto his rule reſtord;
And Hengiſt, ſeeming ſad for that was donne,
Received is to grace and new accord,
Through his faire daughters face and flattring word.
Soone after which, three hundred lords he ſlew
Of Britiſh blood, all ſitting at his bord;
Whoſe dolefull moniments who liſt to rew,
Th' eternall marks of treaſon may at Stonheng vew.

LXVII.

By this the ſonnes of Conſtantine, which fled,
Ambroſe and Uther, did ripe yeares attayne,

LXVI. 1. *But, by the helpe of Vortimere his ſonne,*
He is againe unto his rule reſtord;] Geoffry of Monmouth tells the ſtory with ſome little difference, B. vi. C. xv: That, after the death of Vortimer, Vortegrin was reſtored to the kingdom: that Hengiſt, the Saxon, returned to Britain with a vaſt army; and, making a ſhew of peace, treacherouſly ſlew 460 of the Britiſh noblemen, whom he invited to a feaſt: and that Stonehenge, near Saliſbury, was ſet up by the magician Merlin, at the requeſt of king Ambroſius, as a monument of this maſſacre. See Geoff. of Mon. B. viii. C. ix, x, &c. and Stowe, p. 56. UPTON.

LXVI. 5. *Through his faire daughter's face and flattering word.*] Hengiſt invited Vortiger to a banquet, and introduced his fair daughter Roxena, or Rowen; who came in with a cup of wine in her hand, and kneeling down ſaid to the king, (as ſhe had been taught,) "Laſoꝛꝺe cẏnẏnȝ paɼɼal, i. e. *Lord king be in health*;" which the king underſtanding by the interpreter, anſwered, "ꝺɲincheil, i. e. *drink in health*." 'Tis ſaid that Vortiger was ſo taken with *her flattering word*, that he married her. From this addreſs of Hengiſt's daughter, came the original of the waſſelling cup. UPTON.

And, here arriving, ſtrongly challenged
The crowne which Vortiger did long detayne:
Who, flying from his guilt, by them was ſlayne;
And Hengiſt eke ſoone brought to ſhamefull death.
Thenceforth Aurelius peaceably did rayne,
Till that through poyſon ſtopped was his breath;
So now entombed lies at Stoneheng by the heath.

LXVIII.

After him Uther, which Pendragon hight,
Succeeding—There abruptly it did end,

LXVII. 6. *And Hengiſt eke ſoone brought to ſhamefull death.*] He was not killed in battle; but cut to pieces by Eldol, duke of Glouceſter, after the battle. Geoff. of Mon. B. viii. C. vii. UPTON.

LXVII. 8. *Till that through poyſon ſtopped was his breath*; &c.] Aurelius was poiſoned by a Saxon. Geoff. of Mon. B. viii. C. xiv. And was buried at Stonehenge, *by the heath*, viz. Saliſbury plain, C. xvi. UPTON.

LXVIII. 1. *After him Uther, which Pendragon hight, Succeeding* —] The hiſtory breaks off, being brought down to the times of Arthur, the hero of this poem. Perhaps it will be requiſite for the right underſtanding of the hiſtorical relations in this Book, to conſider the Britiſh hiſtory which our poet treats of, in three periods or diviſions; the firſt, from Brutus to the extinction of his line; the ſecond from the end of Brutus' progeny, to the landing of Julius Cæſar; the third from the landing of Julius Cæſar, to the times of prince Arthur. Having mentioned the two former periods, I ſhall here conſider the third.—Caſſibelaune, with the conſent of the people, held the reins of empire when Julius Cæſar landed: after Caſſibelaune, Tenantius, the younger ſon of Lud, was made king; who was ſucceeded by Kimbeline or Cymbe-

Without full point, or other ceſure right;
As if the reſt ſome wicked hand did rend,
Or th' author ſelfe could not at leaſt attend
To finiſh it: that ſo untimely breach
The Prince himſelfe halfe ſeemed to offend;
Yet ſecret pleaſure did offence empeach,
And wonder of antiquity long ſtopt his ſpeach.

line, or Cunobeline, (for theſe proper names are variouſly written,) and he by his ſons Guiderius and Arviragus; then follow Marius, ſon of Arviragus; Coyll, Coel, or Coilus, ſon of Marius; Lucius, the firſt Chriſtian king, ſon of Coyll, who, dying without children, left the Roman emperors his heirs.——Severus, emperor of Rome, who died at York: Baſſianus, ſon of Severus: Carauſius, a Briton: Alectus, ſent by the Senate of Rome: Aſclepiodate, or Aſclepiodorus, duke of Cornwall: Coyll, or Coilus the ſecond: Helena daughter of Coyll, and Conſtantius emperor of Rome: Conſtantine, ſon of Conſtantius and Helena, who united Britain to the Roman monarchy: Octavius, duke of Cornwall: Maximian, kinſman of Conſtantine the Great: Gratian, a Briton: Conſtantine of Armorica, or Bretagne in France: Conſtantius, ſon of Conſtantine: Vortiger, who called in the Saxons: Vortimer, ſon of Vortiger: Vortiger a ſecond time: Aurelius Ambroſius, ſecond ſon of Conſtantine: Uther Pendragon, third ſon of Conſtantine: Arthur, ſon of Uther Pendragon.—Thus at one view the reader has a ſucceſſion of kings taken from Geoffry of Monmouth. See the hiſtory continued, F. Q. iii. iii. 26. UPTON.

There is great propriety in breaking off ſo abruptly at the mention of Uther Pendragon; as he was the father of Prince Arthur, who is ſuppoſed by the poet to have been, at that time, ignorant of his parentage. See F. Q. i. ix. 3. CHURCH.

LXVIII. 7. ——————————— ſeemed] So the firſt edition reads, which Hughes's ſecond edition, the editions of 1751, Church, and Upton, follow. Spenſer's ſecond edition reads *ſeemeth*, to which the folios, Hughes's firſt edition, and Tonſon's in 1758, conform. TODD.

LXVIII. 8. ——————————— empeach,] *Hinder.* Fr. *empecher.* Some editions have corruptly printed the word *impeach.* TODD.

LXIX.

At laſt, quite raviſht with delight to heare
The royall ofspring of his native land,
Cryde out; "Deare Countrey! O how dearely deare
Ought thy remembraunce and perpetuall band
Be to thy foſter childe, that from thy hand
Did commun breath and nouriture receave!
How brutiſh is it not to underſtand
How much to Her we owe, that all us gave;
That gave unto us all whatever good we have!"

LXX.

But Guyon all this while his booke did read,
Ne yet has ended: for it was a great
And ample volume, that doth far excead
My leaſure ſo long leaves here to repeat:
It told how firſt Prometheus did create
A man, of many parts from beaſts deryv'd,
And then ſtole fire from heven to animate
His worke, for which he was by Iove depryv'd
Of life himſelfe, and hart-ſtrings of an aegle ryv'd.

LXX. 8. ——— *for which he was by Iove depryvd*
Of life himſelfe,] That Jupiter ſlew Prometheus, is a fiction of our poet. JORTIN.

Prometheus was deprived by Jove *of life*, that is, of all the happineſs of life. So, in Luke xii. 15. "*Life,*" (that is, the happineſs of life,) "conſiſteth not in abundance." And as *life*

LXXI.

That man ſo made he called Elfe, to weet
Quick, the firſt author of all Elfin kynd;
Who, wandring through the world with wearie feet,
Did in the gardins of Adonis fynd
A goodly creature, whom he deemd in mynd
To be no earthly wight, but either ſpright,
Or angell, th' authour of all woman kynd;
Therefore a Fay he her according hight,
Of whom all Faryes ſpring, and fetch their lignage right.

LXXII.

Of theſe a mighty people ſhortly grew,
And puiſſant kinges which all the world warrayd,
And to themſelves all nations did ſubdew:
The firſt and eldeſt, which that ſcepter ſwayd,
Was Elfin; him all India obayd,
And all that now America men call:

is uſed for *happineſs*, ſo *death* is uſed for *torment*. Thus Spenſer, ſpeaking of Tantalus, who was tormented in hell, F. Q. ii. vii. 60.

"And eke blaſpheming Heaven bitterly,
"As author of injuſtice, there to let him *dye*:"

That is, to be in miſery. See alſo F. Q. i. ix. 54. UPTON.

LXXI. 1. *That man ſo made he called Elfe*, &c.] See the explanation of *Elfe* and *Fay*, and of the poet's narrative in this and the following ſtanzas, in the preliminary remarks on Spenſer's Imitations from old Romances. TODD.

Next him was noble Elfinan, who laid
Cleopolis foundation firſt of all:
But Elfiline encloſd it with a golden wall.

LXXIII.

His ſonne was Elfinell, who overcame
The wicked Gobbelines in bloody field:
But Elfant was of moſt renowmed fame,
Who all of chriſtall did Panthea build:
Then Elfar, who two brethren gyauntes kild,
The one of which had two heades, th' other three:
Then Elfinor, who was in magick ſkild;
He built by art upon the glaſſy ſee
A bridge of bras, whoſe ſound hevens thunder ſeem'd to be.

LXXIV.

He left three ſonnes, the which in order raynd,
And all their ofspring, in their dew deſcents;
Even ſeven hundred princes, which maintaynd
With mightie deedes their ſondry governments;
That were too long their infinite contents
Here to record, ne much materiall:
Yet ſhould they be moſt famous moniments,
And brave enſample, both of martiall
And civil rule, to kinges and ſtates imperiall.

LXXIV. 7. *Yet ſhould they be* &c.] That is, Yet if their hiſtories were related, they would be &c. CHURCH.

LXXV.

After all theſe Elficleos did rayne,
The wiſe Elficleos in great maieſtie,
Who mightily that ſcepter did ſuſtayne,
And with rich ſpoyles and famous victorie
Did high advaunce the crowne of Faëry:
He left two ſonnes, of which faire Elferon,
The eldeſt brother, did untimely dy;
Whoſe emptie place the mightie Oberon
Doubly ſupplide, in ſpouſall and dominion.

LXXVI.

Great was his power and glorie over all
Which, him before, that ſacred ſeate did fill,
That yet remaines his wide memoriall:
He dying left the faireſt Tanaquill,
Him to ſucceede therein, by his laſt will:
Fairer and nobler liveth none this howre,
Ne like in grace, ne like in learned ſkill;
Therefore they Glorian call that glorious flowre:
Long mayſt thou, Glorian, live in glory and great powre!

LXXVII.

Beguyld thus with delight of novelties,
And naturall deſire of Countryes ſtate,
So long they redd in thoſe antiquities,
That how the time was fled they quite forgate;
Till gentle Alma, ſeeing it ſo late,

Perforce their ſtudies broke, and them beſought
To thinke how ſupper did them long awaite:
So halfe unwilling from their bookes them brought,
And fayrely feaſted as ſo noble Knightes ſhe ought.

CANTO XI.

The Enimies of Temperaunce
Beſiege her dwelling place;
Prince Arthure them repelles, and fowle
Maleger doth deface.

I.

WHAT warre ſo cruel, or what ſiege ſo ſore,
As that, which ſtrong Affections doe apply
Againſt the ſorte of Reaſon evermore,
To bring the ſowle into captivity!
Their force is fiercer through infirmity
Of the fraile fleſh, relenting to their rage;
And exerciſe moſt bitter tyranny
Upon the partes, brought into their bondage:
No wretchedneſſe is like to ſinfull vellenage.

II.

But in a body which doth freely yeeld

I. 4. *Their force is fiercer* &c.] This and the following impreſſive lines are probably indebted to the ſolemn caution given by St. Paul, *Rom.* vi. 12. "Let not ſin therefore reign in your mortal body, that ye ſhould obey it in the luſts thereof." Compare alſo the 19th verſe of the ſame chapter, and the 23d and 24th verſes of the next chapter. TODD.

I. 9. ——— vellenage.] *Servitude*, old Fr. any baſe or ſervile tenure. See Cotgrave, in v. *Villenage*. See alſo the low Latin *Villanus* and *Villenagium*, Gloſſ. ad Cragii Jus Feudale, p. 24. edit. 1716. TODD.

His partes to Reaſons rule obedient,
And letteth Her that ought the ſcepter weeld,
All happy peace and goodly government
Is ſetled there in ſure eſtabliſhment.
There Alma, like a Virgin Queene moſt bright,
Doth floriſh in all beautie excellent;
And to her gueſtes doth bounteous banket dight,
Attempred goodly well for health and for delight.

III.

Early, before the Morne with cremoſin ray
The windowes of bright heaven opened had,
Through which into the world the dawning Day
Might looke, that maketh every creature glad,
Uproſe Sir Guyon in bright armour clad,
And to his purpoſd iourney him prepar'd:
With him the Palmer eke in habit ſad
Himſelfe addreſt to that adventure hard:
So to the rivers ſyde they both together far'd:

IV.

Where them awaited ready at the ford
The Ferriman, as Alma had behight,

II. 3. *And letteth Her that ought the ſcepter weeld,*] This is philoſophically and learnedly expreſſed; recogniſing the regal juriſdiction and rightful power of reaſon. "*Rex* noſter eſt animus; hoc incolumi, cetera manent in officio." Seneca, *Epiſt.* 114. "Τὸ ἡγεμονικὸν, regium illud et principale." Seneca *de Ira*, L. i. C. 3. The Stoicks are fond of this expreſſion. UPTON.

With his well-rigged bote: They goe abord,
And he eftſoones gan launch his barke forth-right.
Ere long they rowed were quite out of ſight,
And faſt the land behynd them fled away.
But let them pas, whiles winde and wether right
Doe ſerve their turnes: here I a while muſt ſtay,
To ſee a cruell fight doen by the Prince this day.

V.

For, all ſo ſoone as Guyon thence was gon
Upon his voyage with his truſtie Guyde,
That wicked band of Villeins freſh begon
That Caſtle to aſſaile on every ſide,
And lay ſtrong ſiege about it far and wyde.
So huge and infinite their numbers were,
That all the land they under them did hyde;
So fowle and ugly, that exceeding feare
Their viſages impreſt, when they approched neare.

VI.

Them in twelve Troupes their Captein did diſpart,
And round about in fitteſt ſteades did place,

V. 8. *So fowle and ugly*, &c.] That is, Fear ſat in perſon on their countenances; ſo that to behold their foul and ugly viſages would cauſe fear and dread. Fear (in Homer) is an attendant on Mars, to ſtrike terrour on his beholders. UPTON.

VI. 1. *Them in* twelve Troupes *their Captein did diſpart*,] Why into *twelve?—Seven of them*, i. e. the *ſeven deadly Sins*, attacked the caſtle gate: *the other five*, imaging *the vices that attack the ſenſes*, he ſet againſt the five great bulwarks of the caſtle. UPTON.

Where each might beſt offend his proper part,
And his contráry obiect moſt deface,
As every one ſeem'd meeteſt in that cace.
Seven of the ſame againſt the Caſtle-Gate
In ſtrong entrenchments he did cloſely place,
Which with inceſſaunt force and endleſſe hate
They battred day and night, and entraunce did awate.

VII.

The other Five five ſondry wayes he ſett
Againſt the five great Bulwarkes of that pyle,
And unto each a Bulwarke did arrett,
T' aſſayle with open force or hidden guyle,
In hope thereof to win victorious ſpoile.
They all that charge did fervently apply
With greedie malice and importune toyle,
And planted there their huge artillery,
With which they dayly made moſt dreadfull battery.

VIII.

The firſt Troupe was a monſtrous rablement

VII. 3. ——————————— arrett,] *Appoint*, or *aſſign*. The poet often uſes the word in this ſenſe. See the note on *arrett*, F. Q. iii. viii. 7. TODD.

VII. 6. ——————————— apply] *Mind, obſerve*. See Barret's *Dict*. 1580, in v. *Applie*. "To *applie* his office." Again, "With diligent endeuour to *applie* their ſtudies." TODD.

VIII. 1. *The firſt Troupe was* &c.] Such is Alcina's crew, as Mr. Upton has obſerved, Arioſt. C. vi. 61. And ſuch alſo is Comus's "rout of monſters, headed like ſundry ſorts of wild beaſts, &c." in Milton's moral Maſk. TODD.

Of fowle miſshapen wightes, of which ſome were
Headed like owles, with beckes uncomely bent;
Others like dogs; others like gryphons dreare;
And ſome had wings, and ſome had clawes to teare:
And every one of them had lynces eyes;
And every one did bow and arrowes beare:
All thoſe were lawleſſe Luſtes, corrupt Envyes,
And covetous Aſpects, all cruel enimyes.

IX.

Thoſe ſame againſt the Bulwarke of the Sight
Did lay ſtrong ſiege and battailous aſſault,
Ne once did yield it reſpitt day nor night;
But ſoone as Titan gan his head exault,
And ſoone againe as he his light withhault,
Their wicked engins they againſt it bent;
That is, each thing by which the eyes may fault:
But two then all more huge and violent,
Beautie and Money, they that Bulwarke ſorely rent.

VIII. 8. *All thoſe were lawleſſe Luſtes,*] See I *Peter* ii. 11. "Fleſhly luſts which war againſt the ſoul," (Alma.) UPTON.

IX. 7. *That is, each thing by which the eyes may* fault:] Their wicked engines, meaning each thing by which the eyes may *offend*, or *be in fault*. The ſubſtantive is changed into a verb. UPTON.

IX. 9. ——— *they that Bulwarke* ſorely rent.] This is the reading of Spenſer's edition, and is plainly, as Mr. Upton

X.

The ſecond Bulwarke was the Hearing Sence,
Gainſt which the ſecond Troupe deſſignment makes;
Deformed creatures, in ſtraunge difference:
Some having heads like harts, ſome like to ſnakes,
Some like wild bores late rouzd out of the brakes:
Slaunderous Reproches, and fowle Infamies,
Leaſinges, Backbytinges, and vain-glorious Crakes,
Bad Counſels, Prayſes, and falſe Flatteries:
All thoſe againſt that Fort did bend their batteries.

XI.

Likewiſe that ſame third Fort, that is the Smell,
Of that third Troupe was cruelly aſſayd;
Whoſe hideous ſhapes were like to feendes of hell,

obſerves, the poet's own alteration. The firſt edition reads, "they *againſt* that Bulwarke *lent*;" which Mr. Church alone adopts, and explains *lent* by *preſſed hard*. TODD.

X. 2. ——————————— deſſignment] This is the reading of the ſecond edition, and is ſpelt, after the old French, *deſſeignment*. The folios, Mr. Church, Mr. Upton, and Tonſon's edition of 1758, admit this reading. Hughes has moderniſed it into *deſignment*. Spenſer's firſt edition, which the edition of 1751 follows, reads *aſſignment*. TODD.

X. 7. ——————————— Crakes,] *Boaſtings*. To *crack*, is ſtill uſed in the North of England, and in Scotland, for to *brag* or *boaſt*. See alſo F. Q. vii. vii. 50.

"Then is ſhe mortall borne, howſo ye *crake*." TODD.

Some like to houndes, ſome like to apes, diſmayd;
Some, like to puttockes, all in plumes arayd;
All ſhap't according their conditions:

XI. 4. ——————————— diſmayd;] *Diſmayed* is *frightened*. But I can hardly think that Spenſer uſes it here in that ſenſe. Poſſibly by *diſmayed* or *diſmade* he means *ugly, ill ſhaped*, in French *malfait*. Quære, whether it ſhould be *miſmade*? JORTIN.

Our poet dreſſes out theſe hideous phantoms as ugly as imagination can form them. An ape is an ugly likeneſs of a man; but ſurely a *frightened* ape, an ape *diſmaid*, is ſtill more ugly. A wild boar is a frightful creature; but a wild boar, rouſed from the brake, is more frightful. See ſt. 10. So, in F. Q. ii. ix. 13.

"Sterne was their look like wild *amazed* ſteares."

Take away the comma after apes, and read "ſome like to *apes diſmayd*." UPTON.

As *diſmayd* in Spenſer's own editions is included between two commas, and there is only a comma after *hell*, I ſhould ſuppoſe it does not agree either with *apes* or *houndes*, but with *feends of hell*; and that "Some like to houndes, ſome like to apes," ſhould be read as in a parentheſis: and then the expreſſion will be parallel to "ghaſtly ſpectacle *diſmayd*," F. Q. iii. iii. 50. *Diſmayd*, i. e. *ugly, ill ſhaped*. CHURCH.

Mr. Warton has collected a variety of inſtances to ſhew generally that Spenſer often prefixes *mis* to words, as *misfeigning, miſdiet*, &c. &c.; but particularly alſo to juſtify Dr. Jortin's very happy conjecture, as he terms it, without which it will be difficult to make ſenſe of this paſſage. Mr. Warton therefore approves of *miſmade*, and adds, that probably Spenſer ſent it to the preſs *miſmayd*, that it might rhyme more exactly, a point in which the poet was very exact; but the compoſitors were better acquainted with *diſmayd*, which they accordingly adopted. I muſt confeſs, that Mr. Church's explanation of this paſſage appears to me judicious, namely, the preſervation of the comma after *apes*, the application of *diſmayd* to the *feends*, and the parallel uſage of *diſmayd*. I may alſo add, that Spenſer often prefixes *dis* as well as *mis* to words; however, here he ſeems to have applied it, as Milton has applied it to the word *allied* in his *Samſon*, ver. 1022. "Nor both ſo looſly *diſallied* their nuptials," that is, *miſallied, badly contracted*. So *diſmayd* may mean *badly made, ill ſhaped*. TODD.

For, by thoſe ugly formes, weren pourtrayd
Fooliſh Delights, and fond Abuſions,
Which doe that Sence beſiege with light illuſions.

XII.

And that fourth Band which cruell battry bent
Againſt the fourth Bulwarke, that is the Taſte,
Was, as the reſt, a gryſie rablement;
Some mouth'd like greedy oyſtriges; ſome faſte
Like loathly toades; ſome faſhioned in the waſte
Like ſwine: for ſo deformd is Luxury,
Surfeat, Miſdiet, and unthriftie Waſte,
Vaine Feaſtes, and ydle Superfluity:
All thoſe this Sences Fort aſſayle inceſſantly.

XIII.

But the fift Troupe, moſt horrible of hew
And ferce of force, is dreadfull to report;

XII. 3. ——— *a* gryſie *rablement*;] Here Mr. Upton, with an air of triumph, mentions the repeated miſtake, in his opinion, of *gryſie* or *grieſie* for *grieſly*, that is, *hideous*. Mr. Church alſo imagines that here the word might be *gryſlie*. But, when the poet's own editions preſerve *gryſie*, I think we are not to diſcard the word ſo haſtily, eſpecially as it appears to have been not unuſual for *filthy* or *ſqualid*. See the note on *grieſie locks*, F. Q. i. ix. 35. And Barret's *Dict.* 1580. No. 503. And why ſhould not this *rablement* be characteriſed by an epithet denoting *filth*, as well as by an epithet denoting *frightfulneſs*? Are not *toads* and *ſwine* deſerving rather of the former epithet? TODD.

XII. 4. ——— faſte] *Faced*, having faces. So, in F. Q. ii. xii. 36.

"The ill *faſte* owle." CHURCH.

XIII. 2. ——— is *dreadfull to report*;] So the firſt edition reads, to which Hughes's ſecond edition, Mr. Church's, and Mr. Upton's, adhere. The poet's ſecond edition reads *was*, which the reſt follow. But the firſt, as Mr. Upton

For ſome like ſnailes, ſome did like ſpyders ſhew,
And ſome like ugly urchins thick and ſhort:
Cruelly they aſſayled that fift Fort,
Armed with dartes of ſenſuall Delight,
With ſtinges of carnall Luſt, and ſtrong effórt
Of feeling Pleaſures, with which day and night
Againſt that ſame fift Bulwarke they continued fight.

XIV.

Thus theſe twelve Troupes with dreadfull puiſſaunce
Againſt that Caſtle reſtleſſe ſiege did lay,
And evermore their hideous ordinaunce

has obſerved, ſeems to be the true reading: "Horreſco referens," Virg. *Æn.* ii. 204. "Res horrenda relatu," Ovid *Met.* xv. 298. TODD.

XIII. 4. ——— urchins] *Hedge-hogs*, which make indeed a conſiderable figure in the demonologick ſyſtem. See Mr. Warton's note on "*urchin* blaſts," Milton's *Comus*, ver. 845. TODD.

XIII. 5. *Cruelly they*] So the poet's own editions read. All the editions, however, have inverted the poſition of theſe words, except thoſe of 1751, of Upton, and Church. TODD.

Ibid. ——— aſſayled] The firſt edition reads *aſſayed*, which yet may be right. See ſt. 14. CHURCH.

All the editions however appear to have preferred the reading of the ſecond edition, *aſſayled*. TODD.

XIV. 3. ——— *their hideous ordinaunce*] Chaucer, in his deſcription of the battle of Antony and Cleopatra, mentions guns, *Leg. of Cleop.* ver. 58. Salvator Roſa has placed a cannon at the entrance of the tent of Holofernes. But theſe examples will not acquit Spenſer. Arioſto was ſomewhat more cautious in this particular. For though he ſuppoſes the uſe

Upon the Bulwarkes cruelly did play,
That now it gan to threaten neare decay:
And evermore their wicked Capitayn
Provoked them the breaches to aſſay,
Sometimes with threats, ſometimes with hope of gayn,
Which by the ranſack of that Peece they ſhould attayn.

of fire arms, on a certain occaſion, in the age of Charlemagne, yet he prudently ſuggeſts, that they were ſoon afterwards aboliſhed, and that the uſe of them continued unknown for many years. He attributes the revival, no leſs than the invention, of theſe infernal engines to the devil, C. xi. 22.
T. WARTON.

Their *ordinaunce* means *battering engines;* ſuch as are deſcribed in Lipſius: theſe he calls *huge artillery*, ſt. 7. Spenſer poetically uſes the word in its larger ſenſe: "Tormenta inter *ordines* militares collocata:" ſo called from *ordinare*, being placed in rows. We now confine its ſignification to cannon.
UPTON.

In Barret's *Dict.* 1580, *Ordinance* ſignifies generally *inſtruments of war*. But the word appears to have been particularly applied to *cannon* in Spenſer's time. Thus Sir I. Harrington, in his remarks on Arioſto's guns: "Virgil hath a verſe in the ſixt Æneados, which myſelf have wondered at many times, to ſee how plainely it expreſſeth the qualitie of a peece of *Ordenance:*—Dum flammas Jovis et ſonitus imitatur Olympi."
TODD.

XIV. 7. ——————————— Capitayn] See the note on *Capitaine*, F. Q. ii. ix. 15. TODD.

XIV. 9. ——————— *that* Peece] *Peece* is often uſed by Spenſer for *caſtle*. See F. Q. i. x. 59, iii. x. 10, v. ii. 21. And Mr. Upton, in his Gloſſary, ſays it is ſo uſed in *Nehemiah* iii. 11. "Malchijah repaired the other *piece*." But the word there ſeems adopted to denote merely a *part* or *piece* of the work, *the ſecond meaſure*, as the marginal reading from the Hebrew is rendered. See alſo *Synopſis Crit.* p. 943. "*Partem* vel *portionem* muri *alteram*, &c." *Peece* for *caſtle* may perhaps have been adopted from the Ital. *piazza*, which is ſometimes

XV.

On th' other ſyde, th' aſſieged Caſtles Ward
Their ſtedfaſt ſtonds did mightily maintaine,
And many bold repulſe and many hard
Atchievement wrought, with perill and with payne,
That goodly Frame from ruine to ſuſtaine:
And thoſe two brethren Gyauntes did defend
The walles ſo ſtoutly with their ſturdie mayne,
That never entraunce any durſt pretend,
But they to direfull death their groning ghoſts did ſend.

XVI.

The noble virgin, Ladie of the place,
Was much diſmayed with that dreadful ſight,
(For never was ſhe in ſo evill cace,)
Till that the Prince, ſeeing her wofull plight,

uſed for *a fortified place*. See Della Cruſca. The Spaniſh have *pieça* for *a room*. See Steevens's Span. Dict. See alſo Teſoro de las tres Lenguas, fol. Genev. 1671. p. 430. "*Pieça*, vne ſale ou chambre d'vn logis, qui ſe dit in terme de guerre auſſi vne piece." Spenſer's word has been diſcarded by Hughes in his ſecond edition, and by Tonſon's editor in 1758; and they have ſubſtituted *place*. TODD.

XV. 1. ——————————— Ward] *The guards*, or *garriſon*. He uſes the word alſo in his *View of the State of Ireland*. So, in G. Douglas's *Virgil*, edit. fol. 1710, p. 430.

"Affoun this wyſe the *oiſtis* and WARDIS hale
"On athir part returnyt in batale." TODD.

XV. 6. ——————— *thoſe two brethren Gyauntes*] Prince Arthur, and his Squire Timias: giants in proweſs and in courage. UPTON.

XVI. 1. ——————————— the *place*,] The folios and Hughes corruptly read "*that* place:" All the reſt, *the*. TODD.

Gan her recomfort from ſo ſad affright,
Offring his ſervice and his deareſt life
For her defence againſt that Carle to fight,
Which was their Chiefe and th' authour of that ſtrife:
She him remercied as the patrone of her life.

XVII.

Eftſoones himſelfe in glitterand armes he dight,
And his well proved weapons to him hent;
So taking courteous congè, he behight
Thoſe gates to be unbar'd, and forth he went.
Fayre mote he thee, the proweſt and moſt gent,
That ever brandiſhed bright ſteele on hye!
Whom ſoone as that unruly rablement

XVI. 9. ——— remercied] *Thanked.* Fr. CHURCH.

XVII. 3. ——————————— behight] *Commanded.* See the note on *Aight*, F. Q. i. iv. 6. TODD.

XVII. 5. *Fayre mote he* thee,] *Thrive, proſper.* See the note on F. Q. ii. i. 33. UPTON.

Ibid. ——————————— gent,] *Gent* is a frequent epithet, in the old romances, as applied to *ladies*. See the note on "Lady *gent*," F. Q. i. ix. 27. So, in the French *Cronicque du petit Saintre*, 4to. bl. l. f. d. at the end of which *Floridan* is added, folio ii. "Comment meſſire Floridan & la *gente* pucelle Ellinde furent amoureux lung de lautre." Chaucer's Sir Thopas is diſtinguiſhed, however, by this epithet, *Rime of Sir Thopas*, ver. 3.

"Al of a knight was faire and *gent*
"In bataille and in turnament—"

Where *gent* is probably uſed for *courteous*, or *free*. This adjective is alſo uſed for *noble*, and in this ſenſe appears to have been originally a Provençal word. See Della Cruſca, *Gente*, Gentile, nobile, grazioſo, venuta dal Provenzale. TODD.

With his gay Squyre iſſewing did eſpye,
They reard a moſt outrageous dreadfull yelling cry:

XVIII.

And therewithall attonce at him let fly
Their fluttring arrowes, thicke as flakes of ſnow,
And round about him flocke impetuouſly,
Like a great water-flood, that tombling low
From the high mountaines, threates to overflow
With ſuddein fury all the fertile playne,
And the ſad huſbandmans long hope doth throw
Adowne the ſtreame, and all his vowes make vayne;
Nor bounds nor banks his headlong ruine may ſuſtayne.

XVIII. 1. In this ſtanza are two compariſons; both of which frequently occur in the poets: The firſt of flights of arrows to flakes of ſnow, as in Hom. *Il.* μ'. 156, 278, and Virg. *Æn.* xi. 610. The ſecond, of a great water-flood burſting its bounds, compared to theſe impetuous troops, is likewiſe frequently to be met with in Homer. See *Iliad*, δ'. 452, *Il.* ι. 87, *Il.* λ'. 492, and Virg. *Æn.* ii. 305, 496, xii. 523, and Ovid, *Faſt.* ii. 219; Sil. Ital. iv. 522, xvii. 122; Arioſto, C. xxxix. 14, xl. 31; Taſſo, C. i. 75, ix. 46. UPTON.

XVIII. 7. *And the ſad huſbandmans long hope doth throw Adowne the ſtreame*, &c.] Ovid, *Met.* i. 272.

" Sternuntur ſegetes, et deplorata coloni
" Vota jacent: longique perit labor irritus anni."

And Virgil, *Georg.* i. 224.

——— " anni ſpem credere terræ." JORTIN.

XIX.

Upon his ſhield their heaped hayle he bore,
And with his ſword diſperſt the raſkall flockes,
Which fled aſonder, and him fell before;
As withered leaves drop from their dryed ſtockes,
When the wroth weſtern wind does reave their locks:
And underneath him his courageous ſteed,
The fierce Spumador, trode them downe like docks;
The fierce Spumador borne of heavenly ſeed;
Such as Laomedon of Phœbus race did breed.

XX.

Which ſuddeine horrour and confuſed cry
When as their Capteine heard, in haſte he yode
The cauſe to weet, and fault to remedy:

XIX. 8. *The fierce* Spumador *borne of heavenly ſeed;*] Heroes of old gave names to their horſes; as Arion, Cyllarus, Xanthus, &c. So Heroes in romance call their horſes by particular names, Bayardo, Frontin, Brigliadore. Hence (by way of ingenious irony) you find in Don Quixote how ſollicitous he was to find a proper name for his horſe, which at length he calls Roſinante. The Prince's horſe *Spumador*, ſeems to have received his name from his froth and foam, ſhewing his fiery nature. See Virg. *Æn.* vi. 881.

"Seu *ſpumantis equi* foderet calcaribus armos:"

The fierce Spumador born of heavenly ſeed, "Semine ab ætherio," *Æn.* viii. 281. UPTON.

XIX. 9. *Such as Laomedon* &c.] Jupiter gave immortal horſes to Tros, which were afterwards poſſeſſed by Laomedon. JORTIN.

Upon a tygre ſwift and fierce he rode,
That as the winde ran underneath his lode,
Whiles his long legs nigh raught unto the ground:
Full large he was of limbe, and ſhoulders brode;
But of ſuch ſubtile ſubſtance and unſound,
That like a ghoſt he ſeem'd whoſe grave-clothes were unbound:

XXI.

And in his hand a bended bow was ſeene,
And many arrowes under his right ſide,
All deadly daungerous, all cruell keene,
Headed with flint, and fethers bloody dide;
Such as the Indians in their quivers hide:
Thoſe could he well direct and ſtreight as line,
And bid them ſtrike the marke which he had eyde;
Ne was there ſalve, ne was there medicine,
That mote recure their wounds; ſo inly they did tine.

XXII.

As pale and wan as aſhes was his looke;
His body leane and meagre as a rake;

XXI. 8. In the poet's own editions *there* is printed *their* in this line; an overſight which the folio of 1609 corrected, and to which ſucceeding editions, except that of 1751, have attended. TODD.

XXI. 9. ——— tine.] *Inflame, rage,* Anglo-Sax. tenban, *accendere.* UPTON.

And ſkin all withered like a dryed rooke;
Thereto as cold and drery as a ſnake;
That ſeemd to tremble evermore and quake:
All in a canvas thin he was bedight,
And girded with a belt of twiſted brake:
Upon his head he wore an helmet light,
Made of a dead mans ſkull, that ſeemd a ghaſtly ſight:

XXIII.

Maleger was his name: And after him
There follow'd faſt at hand two wicked Hags,
With hoary lockes all looſe, and viſage grim;
Their feet unſhod, their bodies wrapt in rags,
And both as ſwift on foot as chaſed ſtags;
And yet the one her other legge had lame,
Which with a ſtaffe all full of litle ſnags
She did ſupport, and Impotence her name:
But th' other was Impatience armd with raging flame.

XXIV.

Soone as the Carle from far the Prince eſpyde
Gliſtring in armes and warlike ornament,
His beaſt he felly prickt on either ſyde,
And his miſchiévous bow full readie bent,

XXIII. 6. *And yet the one* her other legge *had lame,*] That is, her left leg: literally from Homer, *Il. β.* 217. χωλὸς ἕτερον πόδα. See the note on F. Q. ii. iv. 4. UPTON.

XXIII. 8. ——— *ſupport,*] So the firſt edition reads, to which thoſe of 1751, of Upton, and Church, adhere. The reading of the ſecond, is *diſport*, which ſeems hardly intelligible, yet is admitted into all other editions. TODD.

With which at him a cruell ſhaft he ſent:
But he was warie, and it warded well
Upon his ſhield, that it no further went,
But to the ground the idle quarrell fell:
Then he another and another did expell.

XXV.

Which to prevent, the Prince his mortall ſpeare
Soone to him raught, and fierce at him did ride,
To be avenged of that ſhot whyleare:
But he was not ſo hardy to abide
That bitter ſtownd, but, turning quicke aſide
His light-foot beaſt, fled faſt away for feare:
Whom to pourſue, the Infant after hide
So faſt as his good courſer could him beare;
But labour loſt it was to weene approch him neare.

XXVI.

Far as the winged wind his tigre fled,
That vew of eye could ſcarſe him overtake,
Ne ſcarſe his feet on ground were ſeene to tred;
Through hils and dales he ſpeedy way did make,
Ne hedge ne ditch his readie paſſage brake,
And in his flight the Villeine turn'd his face

XXIV. 8. ——————— quarrell] Fr. *Carreau*, or *Quarreau*, a ſhort thick ſquare dart ſhot out of croſs-bows. Gloſſ. Urr. Chaucer. See alſo Chaucer, p. 227, edit. Urr. "And ground *quarelis* ſharpe of ſteele." CHURCH.

(As wonts the Tartar by the Caſpian lake,
Whenas the Ruſſian him in fight does chace,)
Unto his tygres taile, and ſhot at him apace.

XXVII.

Apace he ſhot, and yet he fled apace,
Still as the greedy Knight nigh to him drew:
And oftentimes he would relent his pace,
That him his foe more fiercely ſhould pourſew:
But, when his uncouth manner he did vew,
He gan avize to follow him no more,
But keepe his ſtanding, and his ſhaftes eſchew,
Untill he quite had ſpent his perlous ſtore,
And then aſſayle him freſh, ere he could ſhift for more.

XXVIII.

But that lame Hag, ſtill as abroad he ſtrew
His wicked arrowes, gathered them againe,
And to him brought, freſh batteill to renew;
Which he eſpying caſt her to reſtraine
From yielding ſuccour to that curſed Swaine,

XXVI. 7. *As wonts the Tartar* &c.] The ſudden attack of the Parthians, and their ſudden flight; and, when flying, their facing and ſhooting at their purſuers; are facts too well known to want any citations to prove. But Spenſer chooſes at preſent not to go far back; but takes his ſimile from the modern ſtories, told in his time by travellers into Ruſſia, of the Tartars thus fighting with the Ruſſians. UPTON.

XXVIII. 1. *But that lame Hag,*] Impotence; weakneſs or want of power; "animi impotentia, à temperantiâ et moderatione plurimùm diſſidens." Cic. *Tuſ. Quæſt.* iv. It ſignifies outrageouſneſs, ungovernableneſs. Why does Spenſer make her lame of one foot? perhaps from her want of power to ſupport and carry herſelf. UPTON.

And her attaching thought her hands to tye;
But, ſoone as him dismounted on the plaine
That other Hag did far away eſpye
Binding her Siſter, ſhe to him ran haſtily;

XXIX.

And catching hold of him, as downe he lent,
Him backeward overthrew, and downe him ſtayd
With their rude handes and gryeſly graplement;
Till that the Villein, comming to their ayd,
Upon him fell, and lode upon him layd:
Full litle wanted, but he had him ſlaine,
And of the battell balefull end had made,
Had not his gentle Squire beheld his paine,
And commen to his reſkew ere his bitter bane.

XXX.

So greateſt and moſt glorious thing on ground
May often need the helpe of weaker hand;
So feeble is mans ſtate, and life unſound,
That in aſſuraunce it may never ſtand,
Till it diſſolved be from earthly band!

XXIX. 3. *With* their *rude handes and gryeſly graplement;*
Till that the Villein, comming to their *ayd,*] As it was Impatience who threw the Prince down, I think it ſhould be "With *her* rude handes," and "to *her* ayd." But ſee a like change of the number, F. Q. v. xii. 42. CHURCH.

XXIX. 6. *Full litle wanted, but* he *had him ſlaine,*] Inſtead of *he*, perhaps it was written *they*, viz. Maleger with the two hags. UPTON.

Proofe be thou, Prince, the proweſt man alyve,
And nobleſt borne of all in Briton land;
Yet thee fierce Fortune did ſo nearely drive,
That, had not Grace thee bleſt, thou ſhouldeſt not ſurvive.

XXXI.

The Squyre arriving, fiercely in his armes
Snatcht firſt the one, and then the other Jade,
His chiefeſt letts and authors of his harmes,
And them perforce withheld with threatned blade,
Leaſt that his Lord they ſhould behinde invade;
The whiles the Prince, prickt with reprochful ſhame,
As one awakte out of long ſlombring ſhade,
Revivyng thought of glory and of fame,
United all his powres to purge himſelfe from blame.

XXXII.

Like as a fire, the which in hollow cave
Hath long bene underkept and down ſuppreſt,

XXX. 7. ——————— *in* Briton *land;*] So the ſecond edition reads, to which all others conform, except thoſe of 1751 and Mr. Upton, which have attended to the Errata of Spenſer's firſt edition, wherein *Britom*, here miſprinted, is corrected *Britayne*. But *Briton* ſeems to be the poet's choice on ſecond thoughts. And thus in ſt. 33. "The *Briton* Prince." See alſo C. ix. ſt. 59. "*Briton* Moniments." TODD.

XXX. 9. ——————— *ſurvive.*] So corrected from the Errata by the editions of 1751, of Tonſon's in 1758, of Upton, and Church. The reſt read *revive*. TODD.

With murmurous diſdayne doth inly rave,
And grudge, in ſo ſtreight priſon to be preſt,
At laſt breakes forth with furious unreſt,
And ſtrives to mount unto his native ſeat;
All that did earſt it hinder and moleſt,
Yt now devoures with flames and ſcorching heat,
And carries into ſmoake with rage and horror great.

XXXIII.

So mightely the Briton Prince him rouzd
Out of his holde, and broke his caytive bands;
And as a beare, whom angry curres have touzd,
Having off-ſhakt them and eſcapt their hands,
Becomes more fell, and all that him withſtands
Treads down and overthrowes. Now had the Carle

XXXII. 5. ——————— *with furious* unreſt,] The firſt edition, and Hughes's ſecond edition, read *inſeſt*. Either *inſeſt* is uſed as a ſubſtantive for *annoyance*, or here are two adjectives and no ſubſtantive to agree with them. I am inclined to think Spenſer gave "with furious *blaſt* infeſt;" ſee F. Q. iv. ix. 15: or, "with furious *force* infeſt;" ſee F. Q. vi. iv. 5. Either monoſyllable might eſcape the printer's eye. The ſecond edition, and all the reſt, read, "with furious *unreſt*;" but I cannot believe it to be an alteration of Spenſer's, notwithſtanding *unreſt* is a word of his own, uſed elſewhere. CHURCH.

Mr. Upton, and Tonſon's edition of 1758, read "with furious *unreſt*;" and I am inclined to think it is the genuine reading; for the poet ſays elſewhere, making uſe of ſimilar imagery,

——————— "Wiſe beheſt
"Thoſe creeping *flames* by reaſon to ſubdew,
"Before *their rage* grew to ſo great *unreſt*." TODD.

Alighted from his tigre, and his hands
Diſcharged of his bow and deadly quar'le,
To ſeize upon his foe flatt lying on the marle.

XXXIV.

Which now him turnd to diſavantage deare;
For neither can he fly, nor other harme,
But truſt unto his ſtrength and manhood meare,
Sith now he is far from his monſtrous ſwarme,
And of his weapons did himſelfe diſarme.
The Knight, yet wrothfull for his late diſgrace,
Fiercely advaunſt his valorous right arme,
And him ſo ſore ſmott with his yron mace,
That groveling to the ground he fell, and fild his place.

XXXV.

Wel weened hee that field was then his owne,
And all his labor brought to happy end;
When ſuddein up the Villeine overthrowne
Out of his ſwowne aroſe, freſh to contend,
And gan himſelfe to ſecond battaill bend,

XXXIII. 8. ——— quar'le,] *Quarrell*, as before, in ſt. 24. CHURCH.

XXXIV. 2. *For neither can he fly, nor* other *harme*,] That is, *otherwiſe*. Nor can he in any other reſpect harm him; but truſt he muſt unto his own ſtrength, &c. UPTON.

XXXIV. 9. ——— *and fild his place*.] That is, and he filled or covered the place on which he lay with his body. UPTON.

As hurt he had not beene. Thereby there lay
An huge great ſtone, which ſtood upon one end,
And had not bene removed many a day;
Some land-marke ſeemd to bee, or ſigne of ſundry way:

XXXVI.

The ſame he ſnatcht, and with exceeding ſway
Threw at his foe, who was right well aware
To ſhonne the engin of his meant decay;
It booted not to thinke that throw to beare,
But growńd he gave, and lightly lept areare:
Eft fierce retourning, as a faulcon fayre,
That once hath failed of her ſouſe full neare,
Remounts againe into the open ayre,
And unto better fortune doth herſelfe prepayre:

XXXVII.

So brave retourning, with his brandiſht blade,

XXXV. 6. ——————— *Thereby there lay*
An huge great ſtone, &c.] Virg. *Æn.* xii. 896.
——— " Saxum circumſpicit ingens,
" Saxum antiquum, ingens, campo quod forte jacebat,
" Limes agro poſitus, litem ut diſcerneret arvis.—
" Ille manu raptum trepida torquebat in hoſtem." JORTIN.

Among other inſtances of the extraordinary ſtrength exerted by ancient heroes in lifting huge ſtones, as deſcribed by the ancient poets, I think the paſſage in Apollonius, where Jaſon cruſhes the growing warriours with a prodigious stone, has never been alleged by the commentators. See *Argon.* iv. 1364, &c. But Jaſon was aſſiſted in his miraculous effort by the enchantments of Medea. T. WARTON.

XXXVI. 1. *The ſame* he *ſnatcht*,] That is, *the Carle* ſnatcht the *ſtone*, &c. CHURCH.

He to the Carle himſelfe agayn addreſt,
And ſtrooke at him ſo ſternely, that he made
An open paſſage through his riven breſt,
That halfe the ſteele behind his backe did reſt;
Which drawing backe, he looked evermore
When the hart blood ſhould guſh out of his cheſt,
Or his dead corſe ſhould fall upon the flore;
But his dead corſe upon the flore fell nathëmore:

XXXVIII.

Ne drop of blood appeared ſhed to bee,
All were the wownd ſo wide and wonderous
That through his carcas one might playnly ſee.
Halfe in amaze with horror hideous,
And halfe in rage to be deluded thus,
Again through both the ſides he ſtrooke him quight,
That made his ſpright to grone full piteous;
Yet nathëmore forth fled his groning ſpright,
But freſhly, as at firſt, prepard himſelfe to fight.

XXXIX.

Thereat he ſmitten was with great affright,
And trembling terror did his hart apall;

XXXVIII. 8. *Yet nathëmore* &c.] The difficulty, which Prince Arthur finds in killing Maleger, ſeems to be copied from the encounter of Griffin and Aquilant with Orillo, who, like Maleger, receives no injury from all the wounds that are given him: And the circumſtances, by which Maleger's death is effected, partake much of the fantaſtick extravagance of thoſe by which Orillo is at laſt killed. See *Orl. Fur.* C. xv. 67, &c.
T. WARTON.

Ne wiſt he what to thinke of that ſame ſight,
Ne what to ſay, ne what to doe at all:
He doubted leaſt it were ſome magicall
Illuſion that did beguile his ſenſe,
Or wandring ghoſt that wanted funerall,
Or aery ſpirite under falſe pretence,
Or helliſh feend rayſd up through diveliſh ſcience.

XL.

His wonder far exceeded reaſons reach,
That he began to doubt his dazeled ſight,
And oft of error did himſelfe appeach:
Fleſh without blood, a perſon without ſpright,
Wounds without hurt, a body without might,
That could doe harme, yet could not harmed bee,
That could not die, yet ſeemd a mortall wight,
That was moſt ſtrong in moſt infirmitee;
Like did he never heare, like did he never ſee.

XLI.

Awhile he ſtood in this aſtoniſhment,
Yet would he not for all his great diſmay
Give over to effect his firſt intent,
And th' utmoſt meanes of victory aſſay,
Or th' utmoſt yſſew of his owne decay.
His owne good ſword Mordure, that never fayld
At need till now, he lightly threw away,

And his bright ſhield that nought him now avayld;
And with his naked hands him forcibly aſſayld.

XLII.

Twixt his two mighty armes him up he ſnatcht,
And cruſht his carcas ſo againſt his breſt,
That the diſdainfull ſowle he thence diſpatcht,
And th' ydle breath all utterly expreſt:
Tho, when he felt him dead, adowne he keſt
The lumpiſh corſe unto the ſenceleſſe grownd;

XLI. 8. *And his bright ſhield that* nought *him now avayld;*] I venture to ſay Spenſer did not write ſo; or, if he did, he forgot himſelf. This bright ſhield repreſented allegorically Truth and Reaſon, which gets the better over all illuſive phantaſms, *and ever did avayle:* See the deſcription of this ſhield, F. Q. i. vii. 33, 34, 35. He ſeldom uſed this ſhield, thinking he was ſufficient without its extraordinary aſſiſtance. See F. Q. i. viii. 19. Never but once. See F. Q. v. viii. 37. With a very little alteration, I reduce the paſſage, agreeable to the hiſtory and alluſion of this enchanted ſhield:

"And his bright ſhield that *mote* him now avayld:"

His ſword he laid aſide, and his bright ſhield that *might* have now availd him; the moſt infallible reſource againſt ſuch illuſions. UPTON.

XLII. 1. *Twixt his two mighty armes* &c.] The combat of Prince Arthur with Maleger is taken from that of Hercules with Antæus. Compare Spenſer with Lucan, iv. 693, &c. JORTIN.

XLII. 4. ——————— expreſt:] *Preſſed out.* Lat. *exprimo.* The French uſe *exprimer* and *expreſſion* in the ſame ſenſe. TODD.

XLII. 7. ——————— *adowne he keſt*
The lumpiſh corſe unto the ſenceleſſe *grownd;*] Spenſer has made his diction often very difficult, by introducing almoſt all the figurative expreſſions of the poets; and here he diſunites the epithet from its proper ſubſtantive, and places it with ſome other in the ſentence leſs proper. For *ſenceleſſe* here has reference to the *corſe:* ſo in F. Q. v. x. 33.

"Which (*corſe*) tumbling down upon the *ſenſeleſſe* ground."

Adowne he keſt it with ſo puiſſant wreſt,
That backe againe it did alofte rebownd,
And gave againſt his mother Earth a gronefull
ſownd.

XLIII.

As when Ioves harneſſe-bearing bird from hye
Stoupes at a flying heron with proud diſdayne,
The ſtone-dead quarrey falls ſo forciblye,
That yt rebownds againſt the lowly playne,
A ſecond fall redoubling backe agayne.
Then thought the Prince all peril ſure was
paſt,
And that he victor onely did remayne;
No ſooner thought, then that the Carle as faſt
Gan heap huge ſtrokes on him, as ere he down
was caſt.

XLIV.

Nigh his wits end then woxe th' amazed Knight,

And in F. Q. iii. iii. 34.
" That even the wild beaſt ſhall dy in *ſtarved* den:"
Starved properly belongs to *the beaſt*. Again, F. Q. iii. vii. 27.
" Did thruſt the ſhallop from the *floting* ſtrand:"
The *ſhallop* was *floating* when thruſt from the ſtrand. This conſtruction gives a figurative air to the diction, and places it above vulgar uſe: and hence it has been adopted by the beſt of poets. Virgil, *Æn.* xii. 732.
——— " poſtquam *arma* dei ad *Vulcania* ventum eſt."
i. e. arma *Vulcani Dei*. Again, *Æn.* viii. 528.
" *Tyrrhenuſque* tubæ mugire per æthera *clangor*."
i. e. clangor *Tyrrhenæ tubæ*. UPTON.
XLIII. 3. ——— *quarrey*] A term in falconry. Any fowl that is flown at and killed. It is uſed for *game* in general. " Sagacious of his *quarry*," Milton; *Par. L.* B. x. 281.
CHURCH.

And thought his labor loſt, and travell vayne,
Againſt this lifeleſſe ſhadow ſo to fight:
Yet life he ſaw, and felt his mighty mayne,
That, whiles he marveild ſtill, did ſtill him payne;
Forthy he gan ſome other wayes advize,
How to take life from that dead-living ſwayne,
Whom ſtill he marked freſhly to arize
From th' earth, and from her womb new ſpirits to reprize.

XLV.

He then remembred well, that had bene ſayd,
How th' Earth his mother was, and firſt him bore;

XLIV. 3. ——— *this*] Corrected from the Errata, and followed by all the editions. The firſt reads *his*. CHURCH.

XLIV. 9. ——— *to* reprize.] To *take again*. Fr. *reprendre*. CHURCH.

XLV. 1. *He then remembred well, that had been ſayd,*
How th' Earth his mother was,] Being of the earth, he was gloomy and earthly, ὁ ὢν ἐκ τῆς γῆς, ἐκ τῆς γῆς ἐγώ, *John* iii. 31. Compare Fulgentius, who allegoriſes the fable of Antæus and Hercules, L. ii. C. vii. "Antæus in modum libidinis ponitur: unde et ἀντίος Græcè contrarium dicimus. Ideo et de Terrâ natus, quod ſola libido de carne dicitur. Denique etiam tactâ terrâ validior exſurgebat. Libido enim quanto carni conſenſerit, tanto ſurgit iniquior." When ever this miſcreant touched the earth, he aroſe more vigorous. See ſt. 42, 44. And Arioſt. C. ix. 77.

"Quale il Libico Anteo ſempre più fiero
"Surger ſolea da la percoſſa arena."

For which reaſon the Knight caught him up from the ground in his arms, and ſqueezed the life out of his carrion corſe. Compare Taſſo, C. xix. 17.

"Nè con più forza da l'aduſta arena
"Soſpeſe Alcide il gran gigante, e ſtrinſe." UPTON.

She eke, ſo often as his life decayd,
Did life with uſury to him reſtore,
And reyſd him up much ſtronger then before,
So ſoone as he unto her wombe did fall:
Therefore to grownd he would him caſt no more,
Ne him committ to grave terreſtriall,
But beare him farre from hope of ſuccour uſuall.

XLVI.

Tho up he caught him twixt his puiſſant hands,
And having ſcruzd out of his carrion corſe
The lothfull life, now looſd from ſinfull bands,
Upon his ſhoulders carried him perforſe
Above three furlongs, taking his full courſe,
Until he came unto a ſtanding lake;
Him thereinto he threw without remorſe,
Ne ſtird, till hope of life did him forſake:
So end of that Carles dayes and his owne paynes did make.

XLVII.

Which when thoſe wicked Hags from far did ſpye,
Like two mad dogs they ran about the lands;
And th' one of them with dreadfull yelling crye,
Throwing away her broken chaines and bands,
And having quencht her burning fier-brands,
Hedlong herſelfe did caſt into that lake;

XLVI. 2. ——— ſcruzd] *Preſſed out*, as in F. Q. iii. v. 33, where ſee the note. Todd.

But Impotence with her owne wilfull hands
One of Malegers curſed darts did take,
So ryv'd her trembling hart, and wicked end did make.

XLVIII.

Thus now alone he conquerour remaines:
Tho, cumming to his Squyre that kept his ſteed,
Thought to have mounted; but his feeble vaines
Him faild thereto, and ſerved not his need,
Through loſſe of blood which from his wounds did bleed,
That he began to faint, and life decay:
But his good Squyre, him helping up with ſpeed,
With ſtedfaſt hand upon his horſe did ſtay,
And led him to the Caſtle by the beaten way.

XLIX.

Where many Groomes and Squiers ready were
To take him from his ſteed full tenderly;
And eke the fayreſt Alma mett him there
With balme, and wine, and coſtly ſpicery,

XLIX. 1. ——— *Squiers*] A diſſyllable; and, thus ſpelt, is the reading of Spenſer's ſecond edition, to which the folio of 1609, and Mr. Church, have rightly attended. The poet's firſt edition reads *Squyres*, and all the remaining editions have improperly printed the word as a monoſyllable. TODD.

XLIX. 4. *With balme, and* wine, *and coſtly* ſpicery,] See the note on *wine* and *ſpiceree*, F. Q. iii. i. 42. TODD.

To comfort him in his infirmity:
Efteſoones ſhe cauſd him up to be convayd,
And of his armes deſpoyled eaſily
In ſumptuous bed ſhee made him to be layd;
And, al the while his wounds were dreſſing, by
him ſtayd.

XLIX. 5. *To comfort him* &c.] This is an uſual mark of attention paid by heroines, in romances, to wounded heroes. So, in *Bevis of Hampton*:

" He ſaid, Faire daughter Joſian,
" Heale Bevis wounds if you can:—
" Joſian did Bevis to chamber lead,
" To ſtop the wounds they ſhould not bleed;
" With ſalves and drinks ſhee healed him ſoft, &c."

And, in *Palmerin of England*, P. i. Ch. xxxvi. The wounded " Knight of Fortune departed with the gentleman his hoſt to his houſe againe, whither being carefully brought in a chariot, ſuch prouiſion was ordained for him, that by the helpe of the gentlemans daughter, who was marvailous expert in the art of medicine, his weake eſtate was relieued &c." TODD.

CANTO XII.

Guyon, by Palmers governaunce,
Paſſing through perilles great,
Doth overthrow the Bowre of Blis,
And Acraſy deſeat.

I.

NOW ginnes that goodly frame of Temperaunce
Fayrely to riſe, and her adorned hed
To pricke of higheſt prayſe forth to advaunce,
Formerly grounded and faſt ſetteled
On firme foundation of true bountyhed:
And this brave Knight, that for this vertue fightes,

ARG. 1. *Guyon*, by *Palmers governaunce*,
Paſſing through *perilles great*,] So the poet's ſecond edition reads. The firſt reads, "Guyon *through* Palmers governaunce *through paſſing* &c." No edition, however, follows it, except that of 1751. TODD.

I. 1. ——— that] Corrected from the Errata by the editions of 1751, of Church, Upton, and Tonſon's in 1758. The reſt read *this*. TODD.

I. 4. Formerly grounded] *Formerly grounded* is, heretofore grounded and faſt ſettled on the firm foundation of magnificence, imaged in Prince Arthur, who routed the foes of Alma. UPTON.

Formerly grounded is, being firſt of all grounded. See ſt. 67, and again F. Q. vi. i. 38, vi. iii. 38. CHURCH.

I. 6. *And* this *brave Knight, that for* this *vertue fightes*,] So Spenſer's own editions read, and indeed all the reſt except that

Now comes to point of that ſame perilous ſted,
Where Pleaſure dwelles in ſenſuall delights,
Mongſt thouſand dangers and ten thouſand magick mights.

II.

Two dayes now in that ſea he ſayled has,
Ne ever land beheld, ne living wight,
Ne ought ſave perill, ſtill as he did pas:
Tho, when appeared the third Morrow bright
Upon the waves to ſpred her trembling light,
An hideous roring far away they heard,
That all their ſences filled with affright;
And ſtreight they ſaw the raging ſurges reard
Up to the ſkyes, that them of drowning made affeard.

of Mr. Church, which reads "And *that* brave knight, that for *that* vertue fightes;" and this reading Mr. Church conſiders, in his note on the line, as an emendation adopted from Spenſer's liſt of Errata, which directs *this* in p. 362 of the firſt edition to be corrected *that*; but this direction is ſingle, and belongs to the firſt line of this Canto, as ſeveral editors, among whom is Mr. Church himſelf, appear to have underſtood. Mr. Upton ingeniouſly queſtions whether *this* is not repeated, in the preſent line, by the careleſſneſs of the printer; and thinks it might have been, "And THE *brave Knight*, that for *this* vertue fightes," viz. Sir Guyon. TODD.

I. 8. ——— *Pleaſure*] The ſame as Acraſy or Acraſia. See ſt. 48. CHURCH.

II. 5. *Upon the waves to ſpread her* trembling light] *Il tremolante lume*, Arioſt. *Orl. Fur.* C. viii. 71. "Tremulum lumen," Virg. *Æn.* viii. 22. "Splendet *tremulo* ſub *lumine* pontus," *Æn.* vii. 9. Virgil took this expreſſion from Ennius:

"*Lumine* ſic *tremulo* terra et cava cærula candent."

UPTON.

III.

Said then the Boteman, " Palmer, ſtere aright,
And keepe an even courſe; for yonder way
We needes muſt pas (God doe us well acquight!)
That is the Gulfe of Greedineſſe, they ſay,
That deepe engorgeth all this worldës pray;
Which having ſwallowd up exceſſively,
He ſoone in vomit up againe doth lay,
And belcheth forth his ſuperfluity,
That all the ſeas for feare doe ſeeme away to fly.

IV.

" On th' other ſyde an hideous Rock is pight
Of mightie magnes ſtone, whoſe craggie clift
Depending from on high, dreadfull to ſight,
Over the waves his rugged armes doth lift,
And threatneth downe to throw his ragged rift
On whoſo cometh nigh; yet nigh it drawes
All paſſengers, that none from it can ſhift:
For, whiles they fly that Gulfe's devouring iawes,

III. 4. ——————— *the Gulfe of Greedineſſe,*] This gulf is imaged from the gulf and whirlpool of Charybdis. The reader at his leiſure may ſee Virgil's deſcription, *Æn.* iii. 420, which Spenſer ſeems to have imitated. UPTON.

III. 9. —— *the* ſeas *for feare doe ſeeme away to* fly.] It is probable that the ſublime deſcription in *Pſal.* cxiv. 3. might ſuggeſt this expreſſion to Spenſer: Ἡ ΘΑΛΑΣΣΑ εἶδε καὶ ἔφυγεν: " The *ſea* ſaw that and *fled.*" TODD.

They on the rock are rent, and ſunck in helples
wawes."

V.

Forward they paſſe, and ſtrongly he them rowes,
Untill they nigh unto that Gulfe arryve,
Where ſtreame more violent and greedy
growes:
Then he with all his puiſaunce doth ſtryve
To ſtrike his oares, and mightily doth dryve
The hollow veſſell through the threatfull wave;
Which, gaping wide to ſwallow them alyve
In th' huge abyſſe of his engulfing grave,
Doth rore at them in vaine, and with great ter-
rour rave.

VI.

They, paſſing by, that griſely mouth did ſee
Sucking the ſeas into his entralles deepe,
That ſeemd more horrible than hell to bee,
Or that darke dreadfull hole of Tartare ſteepe

IV. 9. ——— *in* helples wawes.] *Wawes* put, for the ſake of the rhyme, for *waves*, or perhaps for *woes*. HUGHES.

Chaucer uſes *watte* for *wave*, but not particularly for the rhyme's ſake. See p. 520, ed. Urr.

" Plongid in the *wawe* of mortal diſtreſſe."

Helples wawes are waves from which there is no being ſaved. See *mercileſſe deſpair*, F. Q. iv. viii. 51. CHURCH.

Gower and Lidgate, as well as Chaucer, uſe *wawes* for *waves*. UPTON.

VI. 4. ——— Tartare] See the note on *Tartary*, F. Q. i. vii. 44. To whch, add the following illuſtration from *The troubleſome Raigne of King John*, 1611.

" And let the blacke tormenters of deep *Tartary*
" Vpbraide them with this damned enterpriſe." TODD.

Through which the damned ghoſts doen often creep
Backe to the world, bad livers to torment:
But nought that falles into this direfull deepe,
Ne that approcheth nigh the wyde deſcent,
May backe retourne, but is condemned to be drent.

VII.

On th' other ſide they ſaw that perilous Rocke,
Threatning itſelfe on them to ruinate,
On whoſe ſharp cliftes the ribs of veſſels broke;
And ſhivered ſhips, which had beene wrecked late,
Yet ſtuck with carcaſes exanimate
Of ſuch, as having all their ſubſtance ſpent
In wanton ioyes and luſtes intemperate,
Did afterwardes make ſhipwrack violent
Both of their life and fame for ever fowly blent.

VIII.

Forthy this hight the Rock of vile Reproch,
A daungerous and déteſtable place,
To which nor fiſh nor fowle did once approch,

VII. 2. ——————————— *to* ruinate,] To *fall*. Ital. *ruinare*. See the note on *ruinate*, F. Q. v. x. 26. TODD.

VII. 8. ——————— *make ſhipwrack* &c.] This is Scriptural. See I *Tim.* i. 19. Compare Cebes, Ναυαγῶσι ἐν βίῳ. UPTON.

VIII. 2. ——————— *déteſtable*] See the note on the word thus accented, F. Q. i. i. 26. See alſo *délectable* with the ſame accent in the 12th ſt. of this canto. TODD.

But yelling meawes, with ſeagulles hoars and bace,
And cormoyraunts, with birds of ravenous race,
Which ſtill ſat wayting on that wastfull clift
For ſpoile of wretches, whoſe unhappy cace,
After loſt credit and conſumed thrift,
At laſt them driven hath to this deſpairefull drift.

IX.

The Palmer, ſeeing them in ſafetie paſt,
Thus ſaide; "Behold th' enſamples in our ſightes
Of luſtfull luxurie and thriftleſſe waſt!
What now is left of miſerable wightes,
Which ſpent their looſer daies in lewd delightes,
But ſhame and ſad reproch, here to be red
By theſe rent reliques ſpeaking their ill plightes!
Let all that live hereby be counſelled
To ſhunne Rock of Reproch, and it as death to dread!"

X.

So forth they rowed; and that Ferryman
With his ſtiffe oares did bruſh the ſea ſo ſtrong,

X. 2. *With his* ſtiff oares *did* bruſh *the ſea ſo ſtrong,*] Stiff oares, *validis remis*, Virg. *Æn.* v. 15. Bruſh the ſea, "*Verrimus* & proni certantibus *æquora* remis," *Æn.* iii. 668. So below, st. 29.

"But with his oares did *ſweepe* the watry wildernesse."

That the hoare waters from his frigot ran,
And the light bubles daunced all along,
Whiles the ſalt brine out of the billowes ſprong.
At laſt far off they many Iſlandes ſpy
On every ſide floting the floodes emong:
Then ſaid the Knight; "Lo! I the land deſcry;
Therefore, old Syre, thy courſe doe thereunto apply."

XI.

"That may not bee," ſaid then the Ferryman,
"Leaſt wee unweeting hap to be fordonne:
For thoſe ſame Iſlands, ſeeming now and than,
Are not firme land, nor any certein wonne,
But ſtragling plots, which to and fro doe ronne
In the wide waters; therefore are they hight
The Wandring Iſlands: Therefore doe them ſhonne;
For they have oft drawne many a wandring wight
Into moſt deadly daunger and diſtreſſed plight.

And ſo Fairfax, C. xv. 12.

"Some ſpred their ſailes, ſome with ſtrong owers *ſweepe*
"The waters ſmooth, and *bruſh* the buxome wave."

UPTON.

X. 3. —— *the* hoare *waters*]. Homer, *Il.* ϛ. 190. ΠΟΛΙΗΝ ἁλα. Catullus, *De Nupt. Pel. & Thet.* ver. 13.

"Tortaque remigio ſpumis *incanuit* unda."

And thus, in our tranſlation of *Job*, xli. 32. "One would think the deep to be *hoary*." TODD.

XII.

" Yet well they ſeeme to him, that farre doth vew,
Both faire and fruitfull, and the grownd diſpred
With graſſy greene of délectable hew;
And the tall trees with leaves appareled
Are deckt with bloſſoms dyde in white and red,
That mote the paſſengers thereto allure;
But whoſoever once hath faſtened
His foot thereon, may never it recure,
But wandreth evermore uncertein and unſure.

XIII.

" As th' iſle of Delos whylome, men report,

XII. 3. ——— délectable] This accent on the firſt ſyllable of *delectable*, continued in uſe long after Spenſer's time: Thus, in Quarles's addreſs to P. Fletcher, at the end of his *Piſc. Eclogs*, &c. 1633.

" In every garden, full of new-born flowers,
" Delicious banks, and *délectable* bowers."

So, in Fanſhaw's tranſlation of Camoëns's *Luſiad*, C. vii. 71.

" They threw out of their *délectable* ſeates
" By golden Tagus." TODD.

XII. 8. ——— recure,] *Recover.* So, in ſt. 19, *recur'd* for *recover'd*. CHURCH.

XIII. 1. *As the iſle of Delos whylome men report* &c.] Delos was once a wandering or floating iſland, πλωτὴ νῆσος, as Æolia deſcribed by Homer, (*Od.* λ' 2.) 'till *Latona travelling* or journeying *that way*, where the floating iſland ſwam, *was there delivered of Apollo and Diana*. Hyginus (*Fab.* 140.) tells the ſtory, (and agreeable to him other mythologiſts,) that Neptune hid Latona in the iſland Ortygia, afterwards called Delos, being perſecuted by Juno; and that here ſhe was brought to bed. See Ov. *Met.* vi. 186. And Virgil, *Æn.* iii. 73. Milton had this ſtanza of our poet in view, in his xiith *Sonnet*:

——" Latona's twin-born progenie,
" Which after held the ſun and moon in fee." UPTON.

Amid th' Aegæan ſea long time did ſtray,
Ne made for ſhipping any certeine port,
Till that Latona traveiling that way,
Flying from Iunoes wrath and hard aſſay,
Of her fayre twins was there delivered,
Which afterwards did rule the night and day;
Thenceforth it firmely was eſtabliſhed,
And for Apolloes temple highly herried."

XIV.

They to him hearken, as beſeemeth meete;
And paſſe on forward: ſo their way does ly,
That one of thoſe ſame Iſlands, which doe fleet
In the wide ſea, they needes muſt paſſen by,
Which ſeemd ſo ſweet and pleaſaunt to the eye,
That it would tempt a man to touchen there:
Upon the banck they ſitting did eſpy
A daintie Damſell dreſſing of her heare,
By whom a little ſkippet floting did appeare.

XV.

She, them eſpying, loud to them can call,

XIII. 9. *And for Apolloes* temple *highly* herried.] So Spenſer's firſt edition reads, which the editions of 1751, Mr. Church, and Mr. Upton, follow. The ſecond reads, "Apolloes *honour*," to which the reſt adhere. But this, I think, is not the poet's alteration; for it is a tautology to ſay, "And for Apolloes *honour* highly *herried*;" the word *herried* ſignifying *honoured*; But the firſt reading is perſpicuous, viz. Delos was *highly honoured* on account of Apollo's *temple*. TODD.

XV. 1. ——————————— can] So Spenſer's own editions read; but the folios, Hughes, and Tonſon's edition of 1758, have improperly converted it into *'gan*. See the note on *can praiſe*, F. Q. i. i. 8. The edition of 1751 has affected to mend the expreſſion, by reading *did*. TODD.

Bidding them nigher draw unto the ſhore,
For ſhe had cauſe to buſie them withall;
And therewith lowdly laught: But nathëmore
Would they once turne, but kept on as afore:
Which when ſhe ſaw, ſhe left her lockes undight,
And running to her boat withouten ore,
From the departing land it launched light,
And after them did drive with all her power and might.

XVI.

Whom overtaking, ſhe in merry ſort
Them gan to bord, and purpoſe diverſly;
Now faining dalliaunce and wanton ſport,
Now throwing forth lewd wordes immodeſtly;
Till that the Palmer gan full bitterly

XV. 8. *From the* departing land *it launched light,*] Phædria's boat had neither oar nor ſail, but ſhe managed it by the turning of a magical pin. See F. Q. ii. vi. 5. *Departing land* is happily expreſſed, for the land ſeems to depart from the launched veſſel. So, in C. xi. ſt. 4.

"And faſt the land behind them fled away."

See alſo Arioſt. *Orl. Fur.* C. xli. 8. "Il lito fugge." And Seneca, *Troas.* 1044.

"Cum ſimul ventis properante remo"
"Prenderint altum, *fugietque litus.*"

And compare Lucret. L. iv. 388, Ov. *Met.* xi. 466, and Virg. *Æn.* iii. 72. UPTON.

XVI. 2. *Them gan to* bord,] To *accoſt.* Often uſed in this ſenſe by Spenſer. Fr. *Aborder.* See Cotgrave, in v. *Boorded,* and in v. *Abordé,* approached, accoſted, boorded, &c. The ſubſtantive *bord* is uſed for a *jeſt,* F. Q. iii. iii. 19, where ſee the note. TODD.

Ibid. ——— *and purpoſe diverſly;*] That is, and diſcourſe of different things. CHURCH.

Her to rebuke for being looſe and light:
Which not abiding, but more ſcornfully
Scoffing at him that did her iuſtly wite,
She turnd her bote about, and from them rowed quite.

XVII.

That was the wanton Phædria, which late
Did ferry him over the Idle Lake:
Whom nought regarding they kept on their gate,
And all her vaine allurements did forſake;
When them the wary Boteman thus beſpake;
"Here now behoveth us well to avyſe,
And of our ſafëty good heede to take;
For here before a perlous paſſage lyes,
Where many Mermayds haunt making falſe melodies:

XVIII.

"But by the way there is a great Quickſand,
And a Whirlepoole of hidden ieopardy;
Therefore, Sir Palmer, keepe an even hand;
For twixt them both the narrow way doth ly."
Scarſe had he ſaide, when hard at hand they ſpy

XVI. 8. ——————— wite,] *Blame.* See the note on *witen*, Shep. Cal. *May.* TODD.

XVII. 2. ——— *him*] Not the Palmer, but Sir Guyon. See C. vi. ſt. 19. CHURCH.

XVIII. 4. *For twixt them both the narrow way doth ly.*] Inter utrumque tene: medio tutiſſimus. Our Knight is to keep the golden mediocrity, between the quickſand and whirlpool. UPTON.

That Quickſand nigh with water covered;
But by the checked wave they did deſcry
It plaine, and by the ſea diſcoloured:
It called was the Quickeſand of Unthriftyhed.

XIX.

They, paſſing by, a goodly ſhip did ſee
Laden from far with precious merchandize,
And bravely furniſhed as ſhip might bee,
Which through great diſaventure, or meſprize,
Herſelfe had ronne into that hazardize;
Whoſe mariners and merchants with much toyle
Labour'd in vaine to have recur'd their prize,
And the rich wares to ſave from pitteous ſpoyle;
But neither toyle nor traveill might her backe recoyle.

XX.

On th' other ſide they ſee that perilous Poole,
That called was the Whirlepoole of Decay;
In which full many had with hapleſſe doole

XVIII. 6. ——— *nigh with water covered;*] That is, almoſt covered with water. So Spenſer's own editions read; but the folios and Hughes place a comma after *nigh*, which ſpoils the ſenſe. CHURCH.

XVIII. 7. —— *the* checked *wave*] The poet uſes *checked* for *checquer'd*, as the context ſhows. TODD.

XIX. 9. ——— *might her backe* recoyle.] Might cauſe her to *recoyle* or *come back*. Fr. *reculer*. Ital. *riculare*. G. Douglas has *reculis bakwart*, recoils, goes back, or gives ground. UPTON.

Beene ſuncke, of whom no memorie did ſtay:
Whoſe circled waters rapt with whirling ſway,
Like to a reſtleſſe wheele, still ronning round,
Did covet, as they paſſed by that way,
To draw their bote within the utmoſt bound
Of his wide labyrinth, and then to have them drownd.

XXI.

But th' heedful Boteman ſtrongly forth did ſtretch
His brawnie armes, and all his bodie ſtraine,
That th' utmoſt ſandy breach they ſhortly fetch,
Whiles the dredd daunger does behind remaine.
Suddeine they ſee from midſt of all the maine
The ſurging waters like a mountaine riſe,
And the great ſea, puft up with proud diſdaine,

XX. 8. ——— their *bote*] So Spenſer's firſt edition reads, which the editions of 1751, of Church, Upton, and Tonſon's in 1758, follow. The reſt read, "*the* boat." TODD.

XXI. 1. ——— *th'* heedful *Boteman*] The firſt edition reads "th' *earneſt* Boteman," to which Mr. Church alone adheres. The ſecond reads "th' *heedfull*," an epithet ſeemingly more appropriate in this place; and therefore admitted, as the poet's emendation, into every other edition. TODD.

XXI. 3. ——— *ſandy* breach *they ſhortly* fetch,] So all the editions. I think it ſhould be *beach*, that is, they *fetch* or paſs by the extreme part of that *ſandy* BEACH or *Quickſand*. CHURCH.

What is made by the breaking in of the ſea, they call a *breach*. None of the books read *beach*. They *fetch*, that is, they come up to, arrive at. UPTON.

To ſwell above the meaſure of his guiſe,
As threatning to devoure all that his powre
deſpiſe.

XXII.

The waves come rolling, and the billowes rore
Outragiouſly, as they enraged were,
Or wrathfull Neptune did them drive before
His whirling charet for exceeding feare;
For not one puffe of winde there did appeare;
That all the three thereat woxe mueh afrayd,
Unweeting what ſuch horrour ſtraunge did
reare.
Eftſoones they ſaw an hideous hoaſt arrayd
Of huge ſea-monſters, ſuch as living ſence diſ-
mayd:

XXIII.

Moſt ugly ſhapes and horrible aſpects,
Such as dame Nature ſelfe mote feare to ſee,
Or ſhame, that ever ſhould ſo fowle defects
From her moſt cunning hand eſcaped bee;
All dreadfull pourtraicts of deformitee:
Spring-headed hydres; and ſea-ſhouldring
whales;

XXIII. 2. *Such as Dame Nature ſelfe mote feare to ſee, Or ſhame,* &c.] Compare Boyardo, *Orl. Innam.* p. 143; Berni, L. ii. C. 13. ſt. 58, 59, 60. From Boyardo, Arioſto took what he ſays of the Witch Alcina, C. vi. ſt. 36, 37. UPTON.

XXIII. 3. *Or* ſhame,] *Be aſhamed.* So, in F. Q. ii. i. 20, and again F. Q. v. iv. 24. CHURCH.

XXIII. 6. *Spring-headed hydres;*] That is, hydras with

Great whirlpooles, which all fiſhes make to flee;
Bright ſcolopendraes arm'd with ſilver ſcales;
Mighty monoceros with immeaſured tayles;

XXIV.

The dreadful fiſh, that hath deſerv'd the name
Of Death, and like him lookes in dreadfull hew;

heads ſpringing or budding forth from their bodies. See Geſner, p. 459. UPTON.

XXIII. 6. ——————— *ſea-ſhouldring whales;*] Whales that ſhouldered on the ſeas before them. UPTON.

XXIII. 7. *Great whirlpooles,*] The *whirlpoole* is a large fiſh of the whale kind, that ſpouts out water at the top of his head. Lat. *phyſeter.* CHURCH.

See Skinner: "*Whirlpoole* ab Anglis dictus cetus balæna eſt—Videtur a vorticibus, quos turbinis inſtar in aqua excitare, nomen habere—Nec alius puto piſcis eſt ille quem *horlopole* vocitant Angli, &c." In *Job* xli. 1. *leviathan* is rendered, in the margin, a whale or a *whirlpool.* UPTON.

XXIII. 8. *Bright ſcolopendraes arm'd with ſilver ſcales;*] The ſcolopendra, a fiſh unknown to our ſeas, takes its name from a land-inſect or worm called the centipes, which has two rows of legs reaching from the head to the tail. The ſcolopendra is mentioned by Ælian in his Hiſtory of Animals, and by moſt naturaliſts placed among the cetaceous fiſhes. See the Catalogue of Oppian's Fiſhes, at the end of Jones's poetical tranſlation of the *Halieuticks*, 8vo. Oxford, 1722. TODD.

XXIII. 9. *Mighty* monoceros *with* immeaſured *tayles;*] I would read,

"Mighty *monoceroſes* with *immeaſur'd* tayles:"

So, in F. Q. ii. x. 8. "As far exceeded men in their *immeaſur'd* mights." JORTIN.

The verſe is *immeaſured.* 'Tis not agreeable to Spenſer's manner, to ſay *monoceroſes.*—This ſea-fiſh the Greeks called μονοκέρως, the *ſea-unicorn.* But, to know what fiſh Spenſer meant, you muſt turn to Geſner, p. 208. UPTON.

XXIV. 1. *The dreadful fiſh,* &c.] The *Mors*, or *Morſz*, deſcribed by Olaus Wormius and Geſner. UPTON.

The grieſly waſſerman, that makes his game
The flying ſhips with ſwiftnes to purſew;
The horrible ſea-ſatyre, that doth ſhew
His fearefull face in time of greateſt ſtorme;
Huge ziffius, whom mariners eſchew
No leſſe then rockes, as travellers informe;
And greedy roſmarines with viſages deforme:

XXV.

All theſe, and thouſand thouſands many more,
And more deformed monſters thouſand fold,

XXIV. 3. *The grieſly waſſerman*, &c.] Waſſernix, dæmon aquaticus. *Wacht*. See Geſner, p. 439, &c. "Eſt inter beluas marinas homo marinus, eſt et Triton, &c." and p. 1000. "Tritonem Germani vocare poterant *ein waſſerman, ein ſeeman*, i. e. aquatilem vel marinum hominem." UPTON.

XXIV. 5. *The horrible ſea-ſatyre*,] See Geſner, p. 1001. "Pan, vel Satyrus marinus." UPTON.

XXIV. 7. *Huge ziffius*.] Dr. Jortin fancies that the poet meant *Xiphias*, which, Mr. Church adds, is the *ſword-fiſh*. But the *huge Xiphias*, ſuppoſing Spenſer to have intended this ſpelling, is a very different fiſh from the common *ſword-fiſh*, which is ſo named from a long blade of an horned ſubſtance proceeding from his upper jaw, with which he kills his prey. See the Catalogue of Oppian's Fiſhes, already cited. The *huge Ziffius* is thus deſcribed, *Olai Magni Epit.* L. xxi. C. x. "Eſt enim *Xiphias* animal nulli alteri ſimile, niſi in aliqua proportione ceti. Caput habet horridum, ut bubo: os profundum valde, veluti barathrum immenſum, quo terret et fugat inſpicientes: oculos horribiles, dorſum cuneatum, vel ad gladii formam elevatum, roſtrum mucronatum. TODD.

XXIV. 9. *And greedy roſmarines*] The *roſmarinæ* is denominated alſo by Olaus Magnus the *Norwegian mors*. See *Olai Magni Epit.* L. xxi. C. xix. "*Roſmari* itaque hi piſces, ſive *morſi* dicuntur, caput habentes bovinæ figuræ, hirſutam pellem, piloſque ſpiſſitudine veluti culmos vel calamos frumenti, late diffluentes. Dentibus ſeſe ad rupium cacumina uſque tanquam per ſcalas elevant, ut rorulento dulcis aquæ gramine veſcantur, &c." TODD.

With dreadfull noiſe and hollow rombling rore
Came ruſhing, in the fomy waves enrold,
Which ſeem'd to fly for feare them to behold:
Ne wonder, if theſe did the Knight appall;
For all that here on earth we dreadfull hold,
Be but as bugs to fearen babes withall,
Compared to the creatures in the ſeas entráll.

XXVI.

"Feare nought," then ſaide the Palmer well aviz'd,
"For theſe ſame monſters are not theſe in deed,
But are into theſe fearefull ſhapes diſguiz'd
By that ſame wicked Witch, to worke us dreed,
And draw from on this iourney to proceed."
Tho, lifting up his vertuous ſtaffe on hye,
He ſmote the ſea, which calmed was with ſpeéd,
And all that dreadfull armie faſt gan flye
Into great Tethys boſome, where they hidden lye.

XXV. 8. *Be but as* bugs *to* fearen *babes*] The like expreſſion occurs in F. Q. iii. iv. 15. And in F. Q. ii. iii. 20, where ſee the note. TODD.

XXVI. 4. *By that ſame wicked Witch,*] Acraſia. CHURCH.

XXVI. 5. *And draw* from *on this iourney* to proceed.] And to draw us *from proceeding* on this journey; a Greciſm, *from to proceed*, ἀπὸ τῦ προβῆναι. See alſo ſt. 64. UPTON.

XXVII.

Quit from that danger forth their courſe they kept;
And as they went they heard a ruefull cry
Of one that wayld and pittifully wept,
That through the ſea th' reſounding plaints did fly:
At laſt they in an Iſland did eſpy
A ſeemely Maiden, ſitting by the ſhore,
That with great ſorrow and ſad agony
Seemed ſome great misfortune to deplore,
And lowd to them for ſuccour called evermore.

XXVIII.

Which Guyon hearing, ſtreight his Palmer bad
To ſtere the bote towards that dolefull Mayd,
That he might know and eaſe her ſorrow ſad:
Who, him avizing better, to him ſayd;
" Faire Sir, be not diſpleaſd if diſobayd:
For ill it were to hearken to her cry;
For ſhe is inly nothing ill apayd;
But onely womaniſh fine forgery,

XXVII. 4. *That through the ſea* th' *reſounding* &c.] Every edition, except both the poet's own, read " That through the ſea reſounding &c." Spenſer's two editions read " *the* reſounding &c." Mr. Upton therefore, in his note, agrees to the eliſion which I have admitted; and adds that, though he had followed the firſt folio in rejecting *the*, he queſtioned its authority in this place, and wiſhed that he had printed it otherwiſe. TODD.

XXVIII. 7. *For ſhe is inly nothing* ill apayd;] So Chaucer, in the *Merchants Tale:*

" I pray you that you be not *ill apaid*."

That is, *diſſatisfied*. UPTON.

Your ſtubborne hart t'affect with fraile infirmity:

XXIX.

" To which when ſhe your courage hath inclind
Through fooliſh pitty, then her guilefull bayt
She will emboſome deeper in your mind,
And for your ruine at the laſt awayt."
The Knight was ruled, and the Boteman ſtrayt
Held on his courſe with ſtayed ſtedfaſtneſſe,
Ne ever ſhroncke, ne ever ſought to bayt
His tyred armes for toyleſome wearineſſe;
But with his oares did ſweepe the watry wilderneſſe.

XXX.

And now they nigh approched to the ſted
Whereas thoſe Mermayds dwelt: It was a ſtill
And calmy bay, on th' one ſide ſheltered
With the brode ſhadow of an hoarie hill;
On th' other ſide an high rocke toured ſtill,
That twixt them both a pleaſaunt port they made,
And did like an halfe theatre fulfill:

XXIX. 7. ——————— *ne ever ſought to* bayt
His tyred armes] To *bayt* here ſignifies to *reſt*. So Milton uſes the word, *Par. L.* B. xii. 1. And Mr. Richardſon obſerves, in a note on that paſſage, that a hawk is ſaid to *bate* when he ſtoops in the midſt of his flight. *Bate*, Fr. *batre*, *s'abatre*, to ſtoop. CHURCH.

XXX. 7. *And did like an halfe theatre* fulfill:] That is,

There thoſe five Siſters had continuall trade,
And uſd to bath themſelves in that deceiptfull ſhade.

XXXI.

They were faire Ladies, till they fondly ſtriv'd
With th' Heliconian Maides for mayſtery;
Of whom they over-comen were depriv'd

And did *fulfill*, or *compleat*, the whole, like to an amphitheatre. This is taken from the famous bay of Naples, deſcribed by Virgil, *Æn.* i. 163. imitated by Taſſo, C. xv. 42. *Fulfill* is not to be altered, but explained. *Job* xxxix. 2. "Canſt thou number the months that they *fulfill*?" i. e. *compleat*. UPTON.

XXXI. 1. *They were faire Ladies*, &c.] It is plain by this and by what follows, that Spenſer deſigned here to deſcribe the Mermaids as Sirens. He has done it contrary to mythology: for the Sirens were not part women and part fiſhes, as Spenſer and other moderns have imagined, but part women and part birds. They were the daughters of one of the Muſes, as ſome relate. We learn from the emperor Julian that they contended with the Muſes, but that the Muſes overcame them, took their wings away, and adorned themſelves with them as with trophies, and in token of their victory, *Epiſt.* xli. JORTIN.

By the Sirens are imaged ſenſual pleaſures; hence Spenſer makes their number five: but the poets and mythologiſts as to their number vary. I refer the curious reader to the Schol. on Hom. *Od.* μ'. ver. 39; to Hyginus in Præfat. *Ex Acheloo et Melpomene Sirenes*, &c. and *Fab.* cxli; to Natalis Comes, Lib. vii. Cap. xiii; and to Barnes, Eurip. *Helen.* ver. 166. But ſhould you aſk, why did not Spenſer follow rather the ancient poets and mythologiſts, than the moderns in making them Mermaids? My anſwer is, Spenſer has a mythology of his own: nor would he leave his brethren the romance-writers, where merely authority is to be put againſt authority. Boccace has given a ſanction to this deſcription, *Geneal. Deorum*, Lib. vii. Cap. 20. Let me add our old poets, as Gower, Fol. x. 2, and Chaucer, *Rom. of the Roſe*, ver. 680. Voſſius has followed it too, "Sirenes dicebantur tria marina monſtra, quorum unumquodque, ut Horatii verbis utar, Deſinit in piſcem mulier formoſa ſuperne." See Voſſius, Etymolog. in V. *Sirenes*.

UPTON.

Of their proud beautie, and th' one moyity
Transform'd to fiſh for their bold ſurquedry;
But th' upper halfe their hew retayned ſtill,
And their ſweet ſkill in wonted melody;
Which ever after they abuſd to ill,
T' allure weake traveillers, whom gotten they did kill.

XXXII.

So now to Guyon, as he paſſed by,
Their pleaſaunt tunes they ſweetly thus applyde;
"O thou fayre ſonne of gentle Faëry,
That art in mightie armes moſt magnifyde
Above all Knights that ever batteill tryde,
O turne thy rudder hetherward awhile:
Here may thy ſtorme-bett veſſell ſafely ryde;
This is the Port of reſt from troublous toyle,

XXXI. 5. ——— *their bold* ſurquedry;] *Pride.* See the note on *ſurquedry*, F. Q. v. ii. 30. TODD.

XXXI. 6. *But th' upper halfe their hew retayned ſtill,*
And their *ſweet ſkill*] That is, And *they* retained their ſweet ſkill: *They* is often omitted in Spenſer: 'tis elliptically expreſſed. See Ovid, *Met.* v. 563.
"Virginei vultus et vox humana remanſit." UPTON.

XXXII. 3. *O thou fayre ſonne* &c.] This ſong of the Mermaids is copied from Homer, *Od.* μ'. 184. where the Sirens ſay to Ulyſſes:

Δεῦρ' ἄγ' ἰὼν πολύαιν' Ὀδυσεῦ, μέγα κῦδος Ἀχαιῶν,
Νῆα κατάστησον, ἵνα κλύτερην ὄπ' ἀκούσῃς.
Οὐ γὰρ πω τις τῇδε κ. τ. λ. JORTIN.

XXXII. 8. *This is the Port of reſt* &c.] Perhaps he borrowed this from Taſſo, C. xv. 63.
"Queſto è il porto del mondo, e qui il riſtoro
"De le ſue noie, e quel piacer ſi ſente—" UPTON.

The worldes ſweet In from paine and wearifome
turmoyle."

XXXIII.

With that the rolling ſea, reſounding ſoft,
In his big baſe them fitly anſwered;
And on the rocke the waves breaking aloft
A ſolemne meane unto them meaſured;
The whiles ſweet zephyrus lowd whiſteled
His treble, a ſtraunge kinde of harmony;
Which Guyons ſenſes ſoftly tickeled,
That he the Boteman bad row eaſily,
And let him heare ſome part of their rare melody.

XXXIV.

But him the Palmer from that vanity
With temperate advice diſcounſelled,
That they it paſt, and ſhortly gan deſcry
The land to which their courſe they levelled;
When ſuddeinly a groſſe fog over ſpred

XXXIII. 1. *With that* &c.] This is very beautiful, and is Spenſer's own invention, as far as I know. JORTIN.

A ſimilar idea occurs in a ſubſequent work, viz. *Partheneia Sacra*, printed in 1633. See p. 8. "Thoſe water-works, conduits, and aquaducts, which yet you might heare to make a *gentle murmur* throughout, affording an *apt* BASE for the birds to deſcant on. TODD.

XXXIV. 5. *When ſuddeinly a groſſe fog over ſpred* &c.] 'Tis plain that during the whole voyage of this Knight, and his ſober conductor, our poet had in view the voyage of Ulyſſes; eſpecially the xiith book of Homer's *Odyſſey*, where the wiſe hero meets with the adventures of the Sirens, Scylla, and Charybdis; ſoon after follows his ſhipwreck, and his arrival at the iſland of Calypſo. Compare Virgil, *Æn.* i. 92. UPTON.

With his dull vapour all that desert has,
And heavens chearefull face enveloped,
That all things one, and one as nothing was,
And this great universe seemd one confused mas.

XXXV.

Thereat they greatly were dismayd, ne wist
How to direct theyr way in darkenes wide,
But feard to wander in that wastefull mist,
For tombling into mischiefe unespyde:
Worse is the daunger hidden then descride.
Suddeinly an innumerable flight
Of harmefull fowles about them fluttering cride,
And with their wicked wings them ofte did smight,
And sore annoyed, groping in that griesly night.

XXXVI.

Even all the nation of unfortunate
And fatall birds about them flocked were,
Such as by nature men abhorre and hate;
The ill-faste owle, deaths dreadfull messengere;
The hoars night-raven, trump of dolefull drere;

XXXV. 4. *For tombling* &c.] That is, Lest they should tumble, or, that they might not tumble. See F. Q. iii. vi. 18, vi. x. 11. So, in *Mother Hubberds Tale*, when the Ape goes to steal the crown &c. from the sleeping Lion:

"Upon his tiptoes nicely he upwent
"*For making noyse*—"

This is after Chaucer, p. 146. edit. Urr.

"And ovir that an habergeon
"*For percing* of his herte." CHURCH.

The lether-winged batt, dayes enimy;
The ruefull ſtrich, ſtill waiting on the bere;
The whiſtler ſhrill, that whoſo heares doth dy;
The helliſh harpyes, prophets of ſad deſtiny:

XXXVII.

All thoſe, and all that els does horror breed,
About them flew, and fild their ſayles with feare:
Yet ſtayd they not, but forward did proceed,
Whiles th' one did row, and th' other ſtifly ſteare;
Till that at laſt the weather gan to cleare,
And the faire land itſelfe did playnly ſhow.
Said then the Palmer; "Lo! where does appeare
The ſacred ſoile where all our perills grow!

XXXVI. 6. *The* lether-winged *batt*,] Hence Collins, in his beautiful *Ode to Evening*:

"Now air is huſh'd, ſave where the weak-ey'd batt
"With ſhort ſhrill ſhriek flits by on *leathern wing*,
"Or where the beetle winds
"His ſmall but ſullen horn." TODD.

XXXVI. 7. *The ruefull* ſtrich,] The *ſcrietch-owl*, στρὶγξ, *ſtrix*. UPTON.

XXXVII. 2. ——— *and fild their ſayles with feare*:] That is, And filled their ſailes with fearful objects. UPTON.

XXXVII. 8. *The* ſacred *ſoile*] The place where the Enchantreſs lived; therefore I conclude that by *ſacred* he means *curſed, deteſtable*, according to that uſe of the word *ſacer*. So, in F. Q. v. xii. i. "O *ſacred* hunger &c." "*ſacra* fames." JORTIN.

The *ſacred* ſoile is the *enchanted* ſoile, as *ſacro* is uſed by the Italian poets: or *curſed, abominable*; for he calls it "the *curſed* land," F. Q. ii. i. 51. UPTON.

Therefore, Sir Knight, your ready arms about
you throw."

XXXVIII.

He hearkned, and his armes about him tooke,
The whiles the nimble bote ſo well her ſped,
That with her crooked keele the land ſhe
ſtrooke:
Then forth the noble Guyon ſallied,
And his ſage Palmer that him governed;
But th' other by his bote behind did ſtay.
They marched fayrly forth, of nought ydred,
Both firmely armd for every hard aſſay,
With conſtancy and care, gainſt daunger and
diſmay.

XXXIX.

Ere long they heard an hideous bellowing
Of many beaſts, that roard outrageouſly,
As if that hungers poynt or Venus ſting

XXXVIII. 4. ——————— ſallied] So all the editions. It ſhould be *ſalied*, as before, C. vi. ſt. 38. CHURCH.

XXXVIII. 8. ——————— hard *aſſay*,] The uſual phraſe in romance, which ſome editions, however, have here unwarrantably converted into "*ſad* aſſay." TODD.

XXXIX. 1. *Ere long they heard an hideous bellowing*
Of many beaſts, &c.] Spenſer, I believe, had in his eye the coaſt of Circe, as deſcribed by Virgil, *Æn.* vii. 15. The reader may alſo compare at his leiſure Hom. *Od.* κ'. where Ulyſſes lands at the Circean promontory in Italy, and viſits the palace of Circe. Never was a ſtory better ſuited for poetry; as it is both wonderful and entertaining, and the allegory inſtructive: I believe too our poet had Ovid in his eye, *Met.* xiv. 255.

"Mille lupi, mixtæque lupis urſæque leæque
"Occurſu fecere metum, &c." UPTON.

Had them enraged with fell ſurquedry;
Yet nought they feard, but paſt on hardily,
Untill they came in vew of thoſe wilde beaſts,
Who all attonce, gaping full greedily,
And rearing fercely their upſtaring creſts,
Ran towards to devoure thoſe unexpected gueſts.

XL.

But, ſoone as they approcht with deadly threat,
The Palmer over them his ſtaffe upheld,
His mighty ſtaffe, that could all charmes defeat:
Efteſoones their ſtubborne corages were queld,
And high advaunced creſts downe meekely feld;
Inſtead of fraying they themſelves did feare,
And trembled, as them paſſing they beheld:
Such wondrous powre did in that ſtaffe appeare,
All monſters to ſubdew to him that did it beare.

XXXIX. 8. ——————— upſtaring *creſts*,] So the poet's firſt edition reads, which Hughes's ſecond edition, thoſe of Church, Upton, and Tonſon's in 1758, rightly follow. The reſt read "*upſtarting* creſts." *Upſtaring* creſts, as Mr. Church has remarked, are the *high advaunced* creſts in the next ſtanza. TODD.

XL. 8. *Such wondrous powre did in that ſtaff appeare,*
All monſters to ſubdew to him that did it beare.] The man who prudently and temperately rules his appetites and paſſions, i. e. who has *this Palmers ſtaff*, or *the Moly which Mercury gave to Ulyſſes*, will never be haunted by vain illuſions, nor be made a beaſt by ſenſual enchantments. The ſame kind of charmed ſtaff Ubaldo bore when he went to the palace of

XLI.

Of that ſame wood it fram'd was cunningly,
Of which Caducëus whilome was made,
Caducëus, the rod of Mercury,
With which he wonts the Stygian realmes invade
Through ghaſtly horror and eternall ſhade;
Th' infernall feends with it he can aſſwage,
And Orcus tame, whome nothing can perſuade,
And rule the Furyes when they moſt doe rage:
Such vertue in his ſtaffe had eke this Palmer ſage.

XLII.

Thence paſſing forth, they ſhortly doe arryve
Whereas the Bowre of Bliſſe was ſituate;
A place pickt out by choyce of beſt alyve,
That natures worke by art can imitate:
In which whatever in this worldly ſtate
Is ſweete and pleaſing unto living ſenſe,
Or that may dayntеſt fantaſy aggrate,
Was poured forth with plentifull diſpence,
And made there to abound with laviſh affluence.

Armida. See Taſſo, C. xiv. 73, xv. 49. This ſtaff has the virtues of the rod of Mercury, deſcribed by Virg. *Æn.* iv. 292. UPTON.

XLI. 7. *And Orcus tame, whome nothing can perſuade,*] So Hor. L. ii. Od. 3.

"Victima nil miſerantis Orci." UPTON.

XLII. 8. ——————— diſpence,] *Expence,*

XLIII.

Goodly it was encloſed rownd about,
Aſwell their entred gueſtes to keep within,
As thoſe unruly beaſts to hold without;
Yet was the fence thereof but weake and thin;
Nought feard their force that fortilage to win,
But Wiſedomes powre, and Temperaunces might,
By which the mightieſt things efforced bin:
And eke the gate was wrought of ſubſtaunce light,
Rather for pleaſure then for battery or fight.

profuſion, as in Chaucer's *Wif of Bathes Tale*, ver. 6845, edit. Tyrwhitt.

" And old and angry nigards of *diſpence*,
" God ſend hem ſone a veray peſtilence." TODD.

XLIII. 5. *Nought feard* their *force*] So all the editions. Quere, *they*, that is, the inhabitants of that place were not afraid of force or violence. CHURCH.

Mr. Upton, and Tonſon's edition in 1758, have ſilently admitted *they* into the text. As the word is printed *theyr*, in the firſt edition, with the *y*, it is not improbable that it was an unperceived errour of the preſs for *they*; unleſs we may ſuppoſe that the poet intended *their force* to ſignify the *guards* or *garriſon* of this place, " who fear'd *nought* that fortilage to win, *except Wiſedome's powre*, &c." TODD.

XLIII. 8. ——— *the gate*] If the reader will take the tróuble, or pleaſure, to compare the deſcription which Taſſo has given of the palace of Armida, he will ſee how, in many particulars, our poet borrows, and how he varies. The gates (ſays the Italian poet) were of ſilver, on which were wrought the ſtories of Hercules and Iole, of Antony and Cleopatra. Spenſer deſcribes the expedition of Jaſon, and his amours with Medea. Here was deſcribed likewiſe the murdered Abſyrtes, whom his ſiſter Medea tore limb from limb, and ſcattered them in various places, that her father might be ſtopt in his purſuit after her, whilſt he was employed in gathering the mangled and

XLIV.

Yt framed was of precious yvory,
That ſeemd a worke of admirable witt;
And therein all the famous hiſtory
Of Iaſon and Medæa was ywritt;
Her mighty charmes, her furious loving fitt;
His goodly conqueſt of the golden fleece,
His falſed fayth, and love too lightly flitt;
The wondred Argo, which in venturous peece
Firſt through the Euxine ſeas bore all the flowr of Greece.

diſperſed limbs of his ſon. This ſtory he alludes to, by *the boys blood therein ſprent*; and not to her murdering her own ſons; whom likewiſe ſhe ſlew, when with her enchanted preſent ſhe burnt her rival Creuſa. This preſent was, as ſome ſay, a nuptial crown; others, a wedding robe: "Coronam ex venenis," Hyginus *Fab.* xxv. Τῇ γαμικῇ πέπλον μεμαγμένον φαρμακῳ ἐπιμψε, ſays Apollodorus, Lib. i. And Horat. Epod. v. This will explain our poet in his difficult manner of expreſſing himſelf,

"And otherwhiles with gold beſprinkeled
"Yt ſeemd th' enchanted flame, which did Creüſa wed:"

In other places the ivory was ſo mixed and beſprinkled with the gold, that it ſeemed like the very enchanted flames, *which did wed*, as it were, *Creuſa*. The enchanted robe, ſent to her on her *wedding day*, burnt her and her palace: ſo that the *flames*, and not Jaſon, *did wed her*. UPTON.

It may be mentioned that Spenſer, in here introducing the ſtory of Jaſon and Medea, had probably his eye on Petrarch's *Trionfo d' Amore*, cap. i.

"Quell' è Giaſon, e quell' altr' è Medea,
"Ch' Amor e lui ſeguì per tante ville:
"E quanto al padre ed al fratel fu rea,
"Tanto al ſuo amante più turbata e fella,
"Che del ſuo amor &c." TODD.

XLIV. 8. ——————— peece] *Caſtle*. Ships anciently were ſo called. CHURCH.

See alſo *Partheneia Sacra*, 1633, p. 245. The xxi. Symbol, the Ship. "It is a floating *Caſtle* &c." TODD.

XLV.

Ye might have ſeene the frothy billowes fry
Under the ſhip as thorough them ſhe went,
That ſeemd the waves were into yvory,
Or yvory into the waves were ſent;
And otherwhere the ſnowy ſubſtaunce ſprent
With vermell, like the boyes blood therein ſhed,
A piteous ſpectacle did repreſent;
And otherwhiles with gold beſprinkeled
Yt ſeemd th' enchaunted flame, which did Crëuſa wed.

XLVI.

All this and more might in that goodly gate
Be red, that ever open ſtood to all
Which thether came: but in the porch there ſate
A comely perſonage of ſtature tall,
And ſemblaunce pleaſing, more then naturall,
That traveilers to him ſeemd to entize;
His looſer garment to the ground did fall,
And flew about his heeles in wanton wize,
Not fitt for ſpeedy pace or manly exercize.

XLV. 1. *Ye might have ſeene* &c.] Milton has this very expreſſion, with the very ſame figure, in his deſcription of the Fool's Paradiſe, *Par. L.* B. iii. 489. It is the ſame manner of addreſs as Virgil uſes, "Migrantes *cernas*," Æn. iv. 401. "*Credas* innare," *Æn.* viii. 685. UPTON.

XLV. 5. ——————— ſprent] *Sprinkled* or *ſpread over*. See the note on *ſprent*, F. Q. iv. ii. 18. TODD.

XLV. 8. *And* otherwhiles] So all the editions. I think it ſhould be *otherwhere*, as in line 5th. CHURCH.

XLVII.

They in that place him Genius did call:
Not that celeſtiall Powre, to whom the care
Of life, and generation of all
That lives, perteines in charge particulare,
Who wondrous things concerning our welfare,
And ſtraunge phantomes doth lett us ofte foreſee,
And ofte of ſecret ills bids us beware:

XLVII. 1. *They in that place him* Genius *did call:*
Not that celeſtiall Powre, to whom the care
Of life, and generation of all
That lives, perteines in charge particulare,
Who wondrous things concerning our welfare,
And ſtraunge phantomes does lett us ofte foreſee,
&c.] Theſe lines may be further illuſtrated, as they are probably drawn, from the following paſſage in *Natalis Comes.* 4. 3. "Dictus eſt autem *Genius*, ut placuit Latinis, a gignendo, vel quia uobiſcum gignatur, vel quia illi procreandorum cura divinitus commiſſa putaretur. Hic creditur nobis clam nunc ſuadens, nunc diſſuadens, univerſam vitam noſtram gubernare. Nam exiſtimantur *Genii* Dæmones rerum, quas voluerint nobis perſuadere, ſpectra et imagines ſibi tanquam in ſpeculo imprimere, quodcunque illis facillimum ſit. In quæ ſpectra cum anima noſtra clam reſpexerit, illa ſibi veniunt in mentem, quæ ſi ratione perpendantur, tum recta fit animi deliberatio: at ſiquis, poſthabita ratione, malorum ſpectrorum et viſorum ductu feratur, ille in multos errores incurrat neceſſe eſt, ſi ſpectra fuerint præcipue a malignis dæmonibus oblata." That the firſt *Genius* here mentioned was likewiſe called *Agdiſtes*, we learn from the ſame author, ibid. "Quem poſtea *Agdiſtem* appellarunt." The ceremony of offering flowers and wine to the *Genius*, expreſſed in ſt. 49, is found in Horace, *Epiſt.* ii. ii. 143.

——————— "piabant
"Floribus et vino *Genium* memorem brevis ævi."

The *Genius*, ſpoken of in F. Q. iii. vi. 31, ſeems to be that which is repreſented in the *Picture* of the ſophiſt Cebes. See the note on the paſſage. T. WARTON.

That is our Selfe, whom though we do not ſee,
Yet each doth in himſelfe it well perceive to bee:

XLVIII.

Therefore a god him ſage Antiquity
Did wiſely make, and good Agdiſtes call:
But this ſame was to that quite contrary,
The foe of life, that good envyes to all,
That ſecretly doth us procure to fall
Through guilefull ſemblants, which he makes us ſee:
He of this Gardin had the governall,
And Pleaſures Porter was devizd to bee,
Holding a ſtaffe in hand for more formalitee.

XLIX.

With diverſe flowres he daintily was deckt,
And ſtrowed rownd about; and by his ſide
A mighty mazer bowle of wine was ſett,
As if it had to him bene ſacrifide;
Wherewith all new-come gueſts he gratyfide:
So did he eke Sir Guyon paſſing by;
But he his ydle curteſie deſide,

XLVII. 8. ——— *our Selfe,*] Our Soul. CHURCH.

XLVIII. 3. *But this ſame* &c.] But this other was an evil Genius, and ill Dæmon, Δαίμων κακὸς, Δαίμων ἴτηρος. A *Genius of the Place*, and proper to the place. See Virg. *Æn.* v. 95.

" Incertus *geniumne loci*, famulumne parentis
" Eſſe putet."——

See alſo *Æn.* vii. 136. Ancient inſcriptions frequently mention *the Genius of the place*; *or the tutelar Genius*, &c. See Gruter, p. 105. UPTON.

XLVIII. 7. ——— this *Gardin*] The ſecond edition, and the edition of 1751, corruptly read " *his* Gardin." TODD.

And overthrew his bowle diſdainfully,
And broke his ſtaffe, with which he charmed
ſemblants ſly.

L.

Thus being entred, they behold arownd
A large and ſpacious plaine, on every ſide

XLIX. 8. *And overthrew his bowle* &c.] If the reader, Mr. Upton obſerves, will compare this canto with Miltou's Maſk, he will plainly perceive that Milton has enriched his poem with many borrowed ornaments: The attendant Spirit being the good Genius; the enchanter Comus and his disfigured crew, the repreſentatives of Gryllus; and the brothers poſſeſſed of Hæmony, the Palmer with his virtuous ſtaff. See alſo Mr. Warton's note on *Comus*, v. 815. Both poets, however, have founded their tales on the *claſſical* fable of Circe; and both have added, to that foundation, new beauties of their own. Circe, and her enchantments, appear to have been a favourite theme, ſubſequent to the age of Spenſer; for, beſides Milton's adaptation of the ſtory, W. Browne, a true diſciple of Spenſer, wrote a Maſk on the ſubject, about the year 1615; and I have lately ſeen an Italian Paſtoral Drama entitled "L' Incanto di Circe, Fauola Paſtorale del Sig. Pietro Fido da Toffia. In Ronciglione, 1634." TODD.

XLIX. 9. ——— *with which he charmed ſemblants* ſly.] Either *ſly* is here uſed adverbially for *ſlyly*, cunningly; with which he *cunningly* charmed, i. e. conjured up phantoms: or "ſemblants *ſly*," and "*guilefull* ſemblants," ſt. 48. are ſynonimous expreſſions. CHURCH.

Perhaps *ſly* may here be uſed, as in F. Q. ii. ix. 46. for *thin*, an epithet indeed not improper for unſubſtantial phantoms, or illuſions. *Sly* may have acquired this double uſage from the employment of the word *ſubtle* or *ſubtile*, which may be found to mean *fine* or *thin* as well as *cunning* or *ſly*. In like manner *ſottile* and *ſubtil* are uſed in Italian and French. Compare ſt. 81. "A *ſubtile* net." So Jonſon, as Mr. Sympſon has noticed, in his *Catiline*, A. ii. S. iii. "Quite through our *ſubtle* lips," i. e. *thin*, *fine*. TODD.

L. 1. *Thus being entred, they behold arownd*
A large and ſpacious plaine, &c.] Let the reader compare this and the next ſtanza with Taſſo, C. xv. 53, 54. UPTON.

Strowed with pleaſauns; whoſe fayre graſſy
grownd
Mantled with greene, and goodly beautifide
With all the ornaments of Floraes pride,
Wherewith her mother Art, as halfe in ſcorne
Of niggard Nature, like a pompous bride
Did decke her, and too laviſhly adorne,
When forth from virgin bowre ſhe comes in th'
early morne.

LI.

Thereto the heavens alwayes joviall
Lookte on them lovely, ſtill in ſtedfaſt ſtate,
Ne ſuffred ſtorme nor froſt on them to fall
Their tender buds or leaves to violate;
Nor ſcorching heat, nor cold intemperate,

L. 4. *Mantled with greene*, &c.] Inſtead of *was mantled*, according to the poet's cuſtom. JORTIN.

Might it not be,

——— " whoſe fayre graſſy grownd,
" *Mantled with greene*, WAS goodly beautifide."

So in F. Q. iii. i. 20.

" But faire before the gate a ſpatious playne,
" *Mantled with greene*, it ſelfe did ſpredden wyde."

CHURCH.

LI. 1. *Thereto*] This is the reading of the ſecond edition, which every ſubſequent edition has followed except thoſe of Mr. Upton's and Tonſon's in 1758, which read, with the firſt edition, *Therewith*. Mr. Upton, however, acknowledges in a note the preference due to *Thereto*. TODD.

Ibid. ——— joviall] *Cheerful, joyous*, under the aſpect of the planet Jupiter. See Skinner.

CHURCH.

Spenſer, by *the joviall heavens*, means to expreſs the pure and delightful ſky of Taſſo, C. xv. 9.

" E d'un dolce ſeren diffuſo ride
" Il ciel, che ſe più chiaro unqua non vide." TODD.

T' afflict the creatures which therein did dwell;
But the milde ayre with ſeaſon moderate
Gently attempred, and diſpoſd ſo well,
That ſtill it breathed forth ſweet ſpirit and holeſom ſmell:

LII.

More ſweet and holeſome then the pleaſaunt hill
Of Rhodope, on which the nimphe, that bore
A gyaunt babe, herſelfe for griefe did kill;
Or the Theſſalian Tempe, where of yore
Fayre Daphne Phœbus hart with love did gore;

LI. 7. *But the milde ayre* &c.] So Chaucer, in the *Aſſemble of Fowles*, ver. 204.

" The air of the place ſo attempre was,
" That nether was ther grevance of hot ne cold,
" There was eke every holeſome ſpice and gras,
" Ne no man may there waxe ſicke ne olde."

As a proof of the imitation, it may be obſerved, that Spenſer has not only here borrowed ſome of Chaucer's thoughts, but ſome of his words. He might nevertheleſs, have ſome paſſages in the claſſicks in his eye, cited by Dr. Jortin; particularly a beautiful deſcription in Lucretius, L. iii. 18, &c.

T. WARTON.

LII. 1. *More ſweet and holeſome then the pleaſaunt hill Of Rhodope, on which the nimphe*, &c.] Methinks he ſhould not have ſingled out Rhodope, a mountain of Thrace, as an agreeable place. The ancients are againſt him. JORTIN.

Not Rhodope the *hiſtorical*; but the *poetical* Rhodope, when Orpheus ſung upon its head, and made all the trees of the creation to repair to his enchanting lyre. Such Rhodope as is deſcribed by Ovid, *Met.* x. 86, &c. On which hill (ſays Spenſer) the nymph, that bore a giant babe, killed herſelf for grief. The ſtory is told by Plutarch, *De Fluviis*, p. 23, and alluded to by Ovid, *Met.* vi. 87. UPTON.

Or Ida, where the gods lov'd to repayre,
Whenever they their heavenly bowres forlore;
Or ſweet Parnaſſe, the haunt of Muſes fayre;
Or Eden ſelfe, if ought with Eden mote compayre.

LIII.

Much wondred Guyon at the fayre aſpéct
Of that ſweet place, yet ſuffred no delight
To ſincke into his ſence, nor mind affect;
But paſſed forth, and lookt ſtill forward right,
Brydling his will and mayſtering his might:
Till that he came unto another gate;
No gate, but like one, being goodly dight
With bowes and braunches, which did broad dilate
Their claſping armes in wanton wreathings intricate:

LIV.

So faſhioned a porch with rare device,
Archt over head with an embracing vine,

LII. 9. *Or Eden ſelfe, if ought*] So the firſt edition reads, to which the editions of 1751, of Church, Upton, and Tonſon's in 1758, rightly adhere. The ſecond edition, by an errour of the preſs, omitted *ſelfe*. The firſt folio therefore gave, by conjecture,

" Or Eden, if *that* ought &c."

The other folios and Hughes read the ſame. TODD.

LIII. 4. ——————— *and* lookt *ſtill forward* right,] Boethius, Metr. iv.

" Fortunamque *tuens* utramque *rectus*
" Invictum potuit tenere vultum." UPTON.

LIV. 2. *Archt overhead with an embracing vine*, &c.] Compare this with the deſcription of Calypſo's grotto in Homer's Odyſſey. UPTON.

Whoſe bounches hanging downe ſeemd to entice
All paſſers-by to taſte their luſhious wine,
And did themſelves into their hands incline,
As freely offering to be gathered;
Some deepe empurpled as the hyacine,
Some as the rubine laughing ſweetely red,
Some like faire emeraudes, not yet well ripened:

LV.

And them amongſt ſome were of burniſht gold,
So made by art to beautify the reſt,
Which did themſelves emongſt the leaves enfold,
As lurking from the vew of covetous gueſt,
That the weake boughes with ſo rich load oppreſt
Did bow adowne as overburdened.
Under that porch a comely Dame did reſt

LIV. 5. ——————— incline,] *Bend down.* Lat. *inclino.* CHURCH.

LIV. 6. *As freely offering to be gathered;*] So Milton, (but with ſuperiour elegance,) deſcribes the fruits of Paradiſe, *Par. L.* B. iv. 332.

" Nectarine fruits, which the *compliant boughs*
" Yielded them." TODD.

LIV. 7. ——————— *hyacine,*] This is the reading of the ſecond folio, which the ſubſequent folio has alſo adopted, and to which the editions of Church, Upton, and Tonſon's in 1758, conform. Spenſer's own editions, and the reſt, read *hyacint*; but, as Mr. Church has obſerved, there can be no doubt that the poet wrote *hyacine* for the ſake of the rhyme, as in another place he writes *hyacinct* for the ſame reaſon, F. Q. iii. xi. 37. TODD.

LV. 7. *Under that porch a comely Dame*] Obſerve the

Clad in fayre weedes but fowle diſordered,
And garments looſe that ſeemd unmeet for womanhed:

LVI.

In her left hand a cup of gold ſhe held,
And with her right the riper fruit did reach,
Whoſe ſappy liquor, that with fulneſſe ſweld,
Into her cup ſhe ſcruzd with daintie breach
Of her fine fingers, without fowle empeach,
That ſo faire winepreſſe made the wine more ſweet:
Thereof ſhe uſd to give to drinke to each,
Whom paſſing by ſhe happened to meet:
It was her guiſe all ſtraungers goodly ſo to greet.

LVII.

So ſhe to Guyon offred it to taſt;

ſuſpenſe: you are told who this dame is, in ſt. 58. "Whereat *Exceſſe*." Perhaps he had this picture from Cebes; Ἀπάτη is placed near the porch where mankind enter into life: *πεπλασμένη τῷ εἴδει, καὶ πιθανὴ φαινομένη, καὶ ἐν τῇ χειρὶ ἔχουσα ποτήριον τί, Thereof ſhe us'd to give to drink to each whom paſſing by ſhe happened to meet:* τὰς ἐσπορευομένους εἰς τὸν βίον ποτίζει τῇ ἑαυτῆς δυνάμει. UPTON.

LVI. 4. ——— daintie] *Delicate.* See ſt. 63, and ſt. 70. See alſo F. Q. iii. xii. 7. CHURCH.

LVI. 5. ——— fine] *Taper, thin.* See F. Q. i. iv. 21. The *daintie breach of her fine fingers* is very happily expreſſed. Milton could not forget this elegant paſſage. See *Par. L.* B. v. 344.

——— "for drink the grape
"She cruſhes, inoffenſive muſt, and meaths
"From many a berry, and from ſweet kernels preſs'd
"She tempers dulcet creams —"

The judicious reader will admire the maſterly ſtrokes in each of theſe fine pictures. CHURCH.

Who, taking it out of her tender hond,
The cup to ground did violently caſt,
That all in peeces it was broken fond,
And with the liquor ſtained all the lond:
Whereat Exceſſe exceedinly was wroth,
Yet no'te the ſame amend, ne yet withſtond,
But ſuffered him to paſſe, all were ſhe loth;
Who, nought regarding her diſpleaſure, forward goth.

LVIII.

There the moſt daintie paradiſe on ground
Itſelfe doth offer to his ſober eye,

LVII. 9. —— nought *regarding*] So the firſt edition reads, which the editions of 1751, of Church, Upton, and Tonſon's in 1758, follow. The reſt read, "*not* regarding." TODD.

LVIII. 1. *There the moſt daintie paradiſe* &c.] The beauties of this enchanted iſland riſe upon your ideas, according to their various compartments or diviſions: This is Paradiſe; ſuch as Milton deſcribes, *Par. L.* B. iv. 214, &c. The gardens of Venus, as deſcribed by Claudian, *Nupt. Hon. & Mariæ*, ver. 49, &c. The gardens of Alcinous, by Hom. *Od.* ζ. 112. But above all the garden of Armida, as deſcribed by Taſſo, C. xvi. 9, &c.

"In lieto aſpetto il bel giardin s'aperſe &c."

Here was all that variety, which conſtitutes the nature of beauty: hill and dale, lawns and cryſtall rivers, &c.

"And, that which all faire works doth moſt aggrace,
"The art, which all that wrought, appeared in no place."

Which is literally from Taſſo, C. xvi. 9.

"E quel, che'l bello, e'l caro accreſce à l' opre,
"L'arte, che tutto fa, nulla ſi ſcopre."

The next ſtanza is likewiſe tranſlated from Taſſo, C. xvi. 10. And, if the reader likes the comparing of the copy with the original, he may ſee many other beauties borrowed from the Italian poet. In ſt. 60, the fountain, and the two bathing damſels, are taken from Taſſo, C. xv. ſt. 55, &c. which he calls, *Il fonte del riſo*. UPTON.

In which all pleaſures plenteouſly abownd,
And none does others happineſſe envye;
The painted flowres; the trees upſhooting hye;
The dales for ſhade; the hilles for breathing ſpace;
The trembling groves; the chriſtall running by;
And, that which all faire workes doth moſt aggrace,
The art, which all that wrought, appeared in no place.

LIX.

One would have thought, (ſo cunningly the rude
And ſcorned partes were mingled with the fine,)
That Nature had for wantoneſſe enſude
Art, and that Art at Nature did repine;
So ſtriving each th' other to undermine,
Each did the others worke more beautify;
So diff'ring both in willes agreed in fine:
So all agreed, through ſweete diverſity,
This Gardin to adorne with all variety.

LX.

And in the midſt of all a fountaine ſtood,

LX. 1. *And in the midſt of all a fountaine ſtood*, &c.] Hardly any thing is deſcribed with greater pomp and magnificence than artificial fountains in romance. See a glorious one in Arioſto, C. xlii. 91. Fountains were a common ornament of gardens in Spenſer's age; and were often finely decorated with ſtatues, devices, and other coſtly furniture, like this in the *Bowre of Bliſſe*. I think, they are mentioned, as very ſumptuous

Of richeſt ſubſtance that on earth might bee,
So pure and ſhiny that the ſilver flood
Through every channell running one might ſee;
Moſt goodly it with curious ymageree
Was over-wrought, and ſhapes of naked boyes,
Of which ſome ſeemd with lively iollitee
To fly about, playing their wanton toyes,
Whyleſt others did themſelves embay in liquid ioyes.

by Hentznerus, in the gardens of Noneſuch. See his *Itinerarium*, &c. 8vo. Noribergæ, 1629, p. 228. The Tour through England was performed, in 1598. It begins p. 168. See alſo Camden's Brit. in *Surrey*. Bacon has left directions about them in his ESSAY ON GARDENS. "*Fountains* I intend of two natures. For the firſt, the ornaments of images gilt, or of marble, *which are in uſe*, do well. As for the other kind of *fountaine*, which we may call a *bathing poole*, it may admit much curioſity and beauty:—As that the bottom be finely paved, and with images: the ſides likewiſe, and withal embelliſhed with coloured glaſſe, and ſuch things of luſtre; encompaſſed alſo with fine railes of low ſtatues." *Eſſ.* xlvi. Compare this and the 62d ſtanza. T. WARTON.

LX. 5. ——————— *with* curious *ymageree*] Here the folios have unwarrantably altered the poet's expreſſion into "with *pure* imageree," as if *imageree* could not be pronounced as a triſyllable. They have miſled only Hughes in his firſt edition. TODD.

LX. 9. ——————— embay] In its primary ſenſe, *bathe;* in its metaphorical *delight* or *cheriſh*, as in F. Q. i. ix. 13, ii. viii. 55, iii. vi. 7. It is compounded of *em* and *bay*; and *bay* is uſed for *bathe* in F. Q. i. vii. 3. The expreſſion here then is parallel to "*bathed* in wanton blis," F. Q. i. i. 47, (a common phraſe in our old poetry,) where ſee the note. And, as Spenſer has thus introduced *embay*, Milton has in like manner employed *embathe* or *imbathe*, Proſe-W. vol. i. 2. "Methinkes a ſovran and reviving joy muſt needs ruſh into the boſom of him that reads or hears; and the ſweet odour of

LXI.

And over all of pureſt gold was ſpred
A trayle of yvie in his native hew;
For the rich metall was ſo coloured,
That wight, who did not well avis'd it vew,
Would ſurely deeme it to bee yvie trew:
Low his laſcivious armes adown did creepe,
That themſelves dipping in the ſilver dew
Their fleecy flowres they fearefully did ſteepe,
Which drops of chriſtall ſeemd for wantones to weep.

LXII.

Infinit ſtreames continually did well
Out of this fountaine, ſweet and faire to ſee,
The which into an ample laver fell,
And ſhortly grew to ſo great quantitie,
That like a litle lake it ſeemd to bee;
Whoſe depth exceeded not three cubits hight,
That through the waves one might the bottom ſee,

the returning Goſpel *imbathe* his ſoul with the fragrance of Heaven." Yet *imbathe* was not of Milton's coinage, as I have ſhown in a note on the word in *Comus*, ver. 837. Our lexicographers, however, have given no place to this admirable word, ſo diſtinguiſhed by Milton's employment of it, in their dictionaries. TODD.

LXI. 8. ——————— *they* fearefully *did ſteepe*,] So the firſt edition reads, to which Mr. Upton and Mr. Church has conformed. The ſecond and every other ſubſequent edition read, "then *tenderly* &c." But the original reading is ſurely more expreſſive, not to mention the alliteration, of which the poet was fond. TODD.

All pav'd beneath with jaſpar ſhining bright,
That ſeemd the fountaine in that ſea did ſayle
upright.

LXIII.

And all the margent round about was ſett
With ſhady laurell trees, thence to defend
The ſunny beames which on the billowes bett,
And thoſe which therein bathed mote offend.
As Guyon hapned by the ſame to wend,
Two naked Damzelles he therein eſpyde,
Which therein bathing ſeemed to contend

LXIII. 2. ——————————— *to* defend
The ſunny beames] That is, to *keep off*. Virg. *Ecl.* vii. 47. " Solſtitium *defendere*." Horat. i. Od. 17. " *defendere* æſtatem." So the Italians uſe, *diféndere*; the French, *defendre*. Chaucer has *defended*, forbidden; And Milton, *Par. L.* B. xi. 86. " that *defended* fruit," i. e. forbidden. UPTON.

LXIII. 6. *Two naked Damzelles* &c.] Camoëns has repreſented his bathing nymphs in the Iſle of Love with leſs licentiouſneſs. But the *Luſiad* perhaps had not been attended to by Spenſer. An edition of it, however, had been publiſhed in 1580. Compare C. ix.

72.

" Outros por outra parte vaõ topar
" Com as Deoſas deſpidas, que ſe levaõ.
" Ellas começaõ ſubito a moſtrar,
" Como que aſſalto tal naõ eſparavaõ:
" Humas fingindo menos eſtimar
" A vergonha, que a força, ſe lançavaõ
" Nuas por entre o mato, aos olhos dando
" O que ás maõs cobiçoſas vaõ negando.

73.

" Outra coma acodindo mais depreſſa
" Aa vergonha da Deoſa caçadora,
" Eſconde o corpo n' agoa, outra ſe appreſſa
" Por tomar os veſtidos, que tem fóra." TODD.

And wreſtle wantonly, ne car'd to hyde
Their dainty partes from vew of any which them eyd.

LXIV.

Sometimes the one would lift the other quight
Above the waters, and then downe againe
Her plong, as over-mayſtered by might,
Where both awhile would covered remaine,
And each the other from to riſe reſtraine;
The whiles their ſnowy limbes, as through a vele,
So through the chriſtall waves appeared plaine:
Then ſuddeinly both would themſelves unhele,
And th' amorous ſweet ſpoiles to greedy eyes revele.

LXV.

As that faire ſtarre, the meſſenger of morne,
His deawy face out of the ſea doth reare:
Or as the Cyprian goddeſſe, newly borne

LXIV. 6. *The whiles their ſnowy limbes, as through a vele,*
So through the chriſtall waves appeared plaine:] From Taſſo, C. xv. 59.

" E'l lago à l'altre membre era un bel velo."

See alſo Mart. Epigr. xxii. L. iv.

——— " Sed prodidit unda latentem;
" Lucebat totis quum tegeretur aquis." UPTON.

LXIV. 8. ——————————— unhele,] *Uncover.* See the note an *unheale*, F. Q. iv. v. 10. TODD.

LXV. 1. *As that faire ſtarre,*] This is tranſlated from Taſſo, C. xv. 60. So are the three following ſtanzas. Fairfax, in his tranſlation, had plainly Spenſer before him. UPTON.

LXV. 3. *Or as the Cyprian goddeſſe,* &c.] Alluding to Venus ἀναδυομένη. See Ovid, *Art. Am.* iii. 224. JORTIN.

Of th' ocean's fruitfull froth, did firſt appeare:
Such ſeemed they, and ſo their yellow heare
Chriſtalline humor dropped downe apace.
Whom ſuch when Guyon ſaw, he drew him neare,
And ſomewhat gan relent his earneſt pace;
His ſtubborne breſt gan ſecret pleaſaunce to embrace.

LXVI.

The wanton Maidens him eſpying, ſtood
Gazing awhile at his unwonted guiſe;
Then th' one herſelfe low ducked in the flood,
Abaſht that her a ſtraunger did aviſe:
But th' other rather higher did ariſe,
And her two lilly paps aloft diſplayd,
And all, that might his melting hart entyſe
To her delights, ſhe unto him bewrayd;
The reſt, hidd underneath, him more deſirous made.

LXVII.

With that the other likewiſe up aroſe,
And her faire lockes, which formerly were bownd
Up in one knott, ſhe low adowne did loſe,

LXVII. 1. *With that the other likewiſe up aroſe,*
And her faire lockes, &c.] Taſſo, C. xv. 61.

". " E 'l crin, che 'n cima al capo hauea raccolto
" In un ſol nodo, immantinente ſciolſe;
" Che lunghiſſimo in giù cadendo, e ſolto
" D' un' aureo manto i molli auori inuolſe."

J. C. WALKER.

Which flowing long and thick her cloth'd arownd,
And th' yvorie in golden mantle gownd:
So that faire ſpectacle from him was reft,
Yet that which reft it no leſſe faire was fownd:
So hidd in lockes and waves from lookers theft,
Nought but her lovely face ſhe for his looking left.

LXVIII.

Withall ſhe laughed, and ſhe bluſht withall,
That bluſhing to her laughter gave more grace,
And laughter to her bluſhing, as did fall.
Now when they ſpyde the Knight to ſlacke his pace
Them to behold, and in his ſparkling face
The ſecrete ſignes of kindled luſt appeare,
Their wanton merriments they did encreace,
And to him beckned to approch more neare,
And ſhewd him many ſights that corage cold could reare:

LXIX.

On which when gazing him the Palmer ſaw,
He much rebukt thoſe wandring eyes of his,

LXVII. 5. *And th' yvorie in golden mantle gownd:*] So, in his *Epithalamion*, ſt. 9.

" Her long looſe yellow lockes—
" Doe, like a golden mantle, her attire:"

Where ſee Mr. Warton's note. TODD.

And counſeld well him forward thence did draw.
Now are they come nigh to the Bowre of Blis,
Of her fond favorites ſo nam'd amis;
When thus the Palmer; "Now, Sir, well aviſe;
For here the end of all our traveill is:
Here wonnes Acraſia, whom we muſt ſurpriſe,
Els ſhe will ſlip away, and all our drift deſpiſe."

LXX.

Eftſoones they heard a moſt melodious ſound,
Of all that mote delight a daintie eare,
Such as attonce might not on living ground,
Save in this paradiſe, be heard elſewhere:
Right hard it was for wight which did it heare,
To read what manner muſicke that mote bee;
For all that pleaſing is to living eare
Was there conſorted in one harmonee;
Birdes, voices, inſtruments, windes, waters, all agree:

LXXI.

The ioyous birdes, ſhrouded in chearefull ſhade,
Their notes unto the voice attempred ſweet;
Th' angelicall ſoft trembling voyces made
To th' inſtruments divine reſpondence meet;
The ſilver-ſounding inſtruments did meet
With the baſe murmure of the waters fall;

LXXI. 1. *The joyous birdes*, &c.] Let the reader compare this ſtanza with Taſſo, C. xvi. 12. UPTON.

The waters fall with difference diſcreet,
Now ſoft, now loud, unto the wind did call;
The gentle warbling wind low anſwered to all.

LXXII.

There, whence that muſick ſeemed heard to bee,
Was the faire Witch herſelfe now ſolacing
With a new lover, whom, through ſorceree
And witchcraft, ſhe from farre did thether bring:
There ſhe had him now laid a ſlombering
In ſecret ſhade after long wanton ioyes;
Whilſt round about them pleaſauntly did ſing
Many faire ladies and laſcivious boyes,
That ever mixt their ſong with light licentious toyes.

LXXIII.

And all that while right over him ſhe hong
With her falſe eyes faſt fixed in his ſight,
As ſeeking medicine whence ſhe was ſtong,
Or greedily depaſturing delight;

LXXI. 9. *The gentle warbling wind low anſwered to all.*] So his old maſter very elegantly, p. 415. edit. Urr.

" Therewith a winde, unneth it might be leſſe,
" Made in the levis grene a noiſe ſoft,
" Accordant to the foulis ſong on loft." CHURCH.

LXXIII. 1. *And all* that *while*] So Spenſer's own editions read, which the editions of 1751, of Church, and Upton, follow. The folios, Hughes, and Tonſon's in 1758, read, " And all *the* while." TODD.

LXXIII. 4. *Or greedily depaſturing delight;* &c.] This picture is copied from Armida's behaviour to Rinaldo. See Taſſo, C. xiv. 66, xvi. 17. Compare *Lucret.* i. 37.

And oft inclining downe with kiſſes light,
For feare of waking him, his lips bedewd,
And through his humid eyes did ſucke his ſpright,
Quite molten into luſt and pleaſure lewd;
Wherewith ſhe ſighed ſoft, as if his caſe ſhe rewd.

LXXIV.

The whiles ſome one did chaunt this lovely lay;
Ah! ſee, whoſo fayre thing doeſt faine to ſee,
In ſpringing flowre the image of thy day!
Ah! ſee the virgin roſe, how ſweetly ſhee

" Atque ita ſuſpiciens tereti cervice repoſta,
" *Paſcit* amore *avidos* inhians in te, dea, *viſus*."
Depaſturing is a word of our poet's coining: See alſo Taſſo, C. xvi. 19. " E i famelici ſguardi *avidamente* In lei *paſcendo*."
UPTON.

LXXIV. 1. *The whiles ſome one did chaunt* &c.] The following ſong is tranſlated from Taſſo, C. xvi. 14, 15, where he makes a ſtrange bird ſing in a human voice. Spenſer did very right, I think, to leave his Italian maſter in this circumſtance.
UPTON.

While Spenſer was writing this ſweet lay, it is very probable he had in mind the following ſtanza in the continuation of the *Orlando Innamorato* by Nicolo degli Agoſtini, lib. iv. c. 7. Ven. 1576.

" Ogni dama leggiadra, adorna, e bella,
" E come roſa freſca, e colorita,
" Che ſe dal fuſto ſuo troncata è quella,
" Subitamente ha la beltà ſmarrita,
" Però ben è crudel, malvagia, e fella,
" Chi perde 'l tempo di ſua età fiorita:
" In modo che diletto non apprezzi,
" Anzi che morte il ſuo fatal crin ſpezzi."
J. C. WALKER.

LXXIV. 3. ——— *the image of thy day!*] The emblem of thy life. CHURCH.

Doth firſt peepe foorth with baſhfull modeſtee,
That fairer ſeemes the leſſe ye see her may!
Lo! ſee ſoone after how more bold and free
Her bared boſome ſhe doth broad diſplay;
Lo! ſee ſoone after how ſhe fades and falls away!

LXXV.

So paſſeth, in the paſſing of a day,
Of mortall life the leafe, the bud, the flowre;
Ne more doth floriſh after firſt decay,
That earſt was ſought to deck both bed and bowre.
Of many a lady' and many a paramowre!
Gather therefore the roſe whileſt yet is prime,
For ſoone comes age that will her pride deflowre:

LXXV. 6. *Gather therefore the roſe* &c.] Taſſo has been here pointed out. See Mr. Upton's note on the laſt ſtanza. But Spenſer probably had Arioſto likewiſe in view, *Orl. Fur.* C. i. 58.

" Corrò la freſca e mattutina roſa,
" Che tardando ſtagion perder potria, &c."

And thus ſpeciouſly the enchanter in Milton's Maſk, ver. 743.

" If you let ſlip time, like a neglected roſe
" It withers on the ſtalk &c."

Spenſer's alluring words, " While loving thou mayſt loved be *with equall crime*," that is, as Mr. Upton has obſerved, " be *equally* loved;" reſemble the maxim laid down by Moſchus, at the concluſion of his ſixth *Idyl*, more than Taſſo C. xvi. 15.

Στίγγιτε τὺς φιλέοντας, ἴν', ἢν φιλέητε, φιλᾶσθε.

The *claſſical*, rather than the *romantick*, imitation alſo in this ſtanza of " age deflowering the pride of roſes," muſt not be overlooked; for thus Auſonius:

" Quam longa una dies, ætas tam longa roſarum,
" Quas pubeſcentes juncta ſenecta premit." TODD.

Gather the roſe of love whileſt yet is time,
Whileſt loving thou mayſt loved be with equall crime.

LXXVI.

He ceaſt; and then gan all the quire of birdes
Their diverſe notes t' attune unto his lay,
As in approvaunce of his pleaſing wordes.
The conſtant Payre heard all that he did ſay,
Yet ſwarved not, but kept their forward way
Through many covert groves and thickets cloſe,
In which they creeping did at laſt diſplay
That wanton Lady with her lover loſe,
Whoſe ſleepie head ſhe in her lap did ſoft diſpoſe.

LXXVII.

Upon a bed of roſes ſhe was layd,
As faint through heat, or dight to pleaſant ſin;
And was arayd, or rather diſarayd,
All in a vele of ſilke and ſilver thin,

LXXVI. 4. *The* conſtant *Payre*] The *reſolute, perſevering* companions. Lat. *conſtans.* CHURCH.

LXXVI. 7. *In which they creeping did at laſt* diſplay &c.] I wrote in the margin of my book *ſurvay;* as Spenſer would have ſpelt it, had he ſo written. But the received reading is perhaps right, and the active is uſed in a paſſive ſignification, "they did *diſplay*," i. e. they had *diſplaied* before their eyes; or rather, "they *did diſplay*" each to the other, *declared* or *ſhowed.* UPTON.

LXXVII. 3. *And was arayd, or rather diſarayd,*
All in a vele &c.] The reader may here compare Arioſto, *Orl. Fur.* C. vii. 28. But Spenſer carries away

That hid no whit her alablaſter ſkin,
But rather ſhewd more white, if more might bee:
More ſubtile web Arachne cannot ſpin;
Nor the fine nets, which oft we woven ſee
Of ſcorched deaw, do not in th' ayre more lightly flee.

LXXVIII.

Her ſnowy breſt was bare to ready ſpoyle
Of hungry eies, which n'ote therewith be fild;
And yet, through languour of her late ſweet toyle,
Few drops, more cleare then nectar, forth diſtild,
That like pure orient perles adowne it trild;
And her faire eyes, ſweet ſmyling in delight,
Moyſtened their fierie beames, with which ſhe thrild

the palm for delicacy; and alſo exceeds the celebrated deſcription of a lady, thus arrayed, or rather diſarrayed, by Apuleius, *De Aſin. Aur.* p. 209. *a. edit. Beroald.* "Nudo et intacto corpore perfectam formoſitatem profeſſa, niſi quod *tenui pallio bombycino* inumbrabat ſpectabilem pubem. *Quam* quidem *laciniam* curioſulus ventus, ſatis amanter, nunc laſciviens reflabat, ut, dimota, pateret flos ætatulæ; nunc luxurians aſpirabat, ut, adhærens preſſulè, membrorum voluptatem graphicè laciniaret." There is a ſimilar deſcription in Boccace's *Amorous Fiametta*, edit. 1587. fol. 11. TODD.

LXXVIII. 6. *And her faire eyes, ſweet ſmyling in delight, Moyſtened* &c.] See Taſſo, C. xvi. 18.

"Qual raggio in onda le ſcintilla un riſo
"Ne gli humidi occhi tremulo e laſcivo."

And Ov. *Art. Am.* ii. 721.

"Adſpicies oculos tremulo fulgore micantes,
"Ut ſol à liquidâ ſæpe refulget aqua." UPTON.

Fraile harts, yet quenched not; like ſtarry light,
Which, ſparckling on the ſilent waves, does ſeeme more bright.

LXXIX.

The young man, ſleeping by her, ſeemd to be
Some goodly ſwayne of honorable place;
That certes it great pitty was to ſee
Him his nobility ſo fowle deface:
A ſweet regard and amiable grace,
Mixed with manly ſterneſſe, did appeare,
Yet ſleeping, in his well-proportiond face;

LXXVIII. 8. ——————— *like ſtarry light,*
Which, ſparkling on the ſilent waves, *does ſeem more bright.*] Horace:
" Ut pura nocturno renidet
" Luna mari."

Silent waves, undæ nocturnæ. *Silence* denotes *night-time* or *midnight* in the Latin poets, when applied to the *world*, *moon*, *ſtars*, *ſea*, &c. Though perhaps by *ſilent* waves Spenſer means *quiet*, not violently moved. JORTIN.

Silent waves are *ſtill*, *quiet* waters, whoſe ſurface is not ruffled with winds. So Virgil, (whom our poet ſeldom loſes ſight of,) ſpeaking of a pleaſant and commodious harbour, ſays, the ſea is there *ſafe and ſilent*, i. e. unruffled by winds, *calm*, *quiet*, Æn. i. 164 " Æquora tuta ſilent." CHURCH.

LXXIX. 5. *A ſweet regard and amiable grace,*
Mixed with manly ſterneſſe, did appeare, &c.] This is the very picture of Theagenes in Heliodorus; (but the context is corrupted;) Ἔρωτον ἅμα καὶ γοργὸν προσβλέπων—τὸν παρειὰν ἄρτι ξανθῷ τῷ ἰούλῳ περιστέφων. *Æthiop.* L. vii. All poets (except Milton) are fond of mentioning the firſt budding and ſhow of a beard, the firſt appearances of manhood, as an inſtance of beauty. Compare Pacuvius,
" Nunc primùm opacat flore lànugo genas."
And Taſſo, C. ix. 81.
" Il bel mento ſpargea de' primi fiori." UPTON.

And on his tender lips the downy heare
Did now but freſhly ſpring, and ſilken bloſſoms beare.

LXXX.

His warlike armes, the ydle inſtruments
Of ſleeping praiſe, were hong upon a tree;
And his brave ſhield, full of old moniments,
Was fowly ras't, that none the ſignes might ſee;
Ne for them ne for honour cared hee,
Ne ought that did to his advauncement tend;
But in lewd loves, and waſtfull luxuree,
His dayes, his goods, his bodie he did ſpend:
O horrible enchantment, that him ſo did blend!

LXXXI.

The noble Elfe and carefull Palmer drew
So nigh them, minding nought but luſtfull game,
That ſuddein forth they on them ruſht, and threw

LXXX. 1. *His warlike armes*, &c.] The idle ſword of Rinaldo, who is thus enervated by debauchery, is noticed in Taſſo, C. xvi. 30. But Spenſer, in this deſcription, has greatly improved upon the Italian. TODD.

Ibid. ——— *the ydle* inſtruments
Of *ſleeping* praiſe,] So all the editions. I think Spenſer gave *implements*, as in F. Q. vi. ii. 39.

" But Triſtram then deſpoyling that dead Knight
" Of all thoſe goodly *implements of prayſe*—"

Where ſome editions, without authority, read *ornaments*.
CHURCH.

A ſubtile net, which only for that ſame
The ſkilfull Palmer formally did frame:
So held them under faſt; the whiles the reſt
Fled all away for feare of fowler ſhame.
The faire Enchauntreſſe, ſo unwares oppreſt,
Tryde all her arts and all her ſleights thence out to wreſt;

LXXXII.

And eke her lover ſtrove; but all in vaine:

LXXXI. 4. *A* ſubtile net, *which only* &c.] A *ſubtle net* is expreſſed from Arioſto, ſpeaking of the giant Caligorant, who uſed to entrap ſtrangers with a hidden net, *Orl. Fur.* C. xv. 44.

" Tanto è *ſottil* tanto egli ben l'adatta."

And ſt. 56.

" Havea la rete già fatta Vulcano
" Di *ſottil* fil d'acciar, ma con tal' arte,
" Che faria ſtata ogni fatica in vano
" Per iſmagliarne la più debil parte,
" Et era quella, che già piedi e mano
" Havea legati à Venere et à Marte;
" La ſe il geloſo, et non ad altro effetto,
" Che per pigliarli inſieme ambi nel letto."

The hiſtory of this *ſubtle net* is as follows: Vulcan made it to catch, and after being caught to expoſe, his wife and Mars. Afterwards Mercury ſtole it to catch his miſtreſs Cloris; he then left it as a preſent to be hung up in the temple of Anubis: and there it hung till Caligorant the giant ſtole it. Aſtolfo having defeated the giant, caught him in his own net, and took the net from him. UPTON.

Ibid. ——————*for* that *ſame*] That is, for *that* purpoſe. So Spenſer's firſt edition reads, and is followed by Hughes's ſecond edition, as alſo by thoſe of 1751, of Church, Upton, and Tonſon's in 1758. The reſt read, leſs perſpicuouſly, " for *the* ſame." TODD.

LXXXI. 5. —————— formally] Perhaps we muſt read *formerly*, heretofore. But if we keep the old reading, then *formally* may mean *according to form or method*, cunningly, deſignedly; ſecundum formam, modum, et artem; *formaliter*. UPTON.

Hughes's ſecond edition reads *formerly*. CHURCH.

For that ſame net ſo cunningly was wound,
That neither guile nor force might it diſtraine.
They tooke them both, and both them ſtrongly bound
In captive bandes, which there they readie found:
But her in chaines of adamant he tyde;
For nothing elſe might keepe her ſafe and ſound:
But Verdant (ſo he hight) he ſoone untyde,
And counſell ſage in ſteed thereof to him applyde.

LXXXIII.

But all thoſe pleaſaunt bowres, and pallace brave,
Guyon broke downe with rigour pittileſſe;
Ne ought their goodly workmanſhip might ſave
Them from the tempeſt of his wrathfulneſſe,
But that their bliſſe he turn'd to balefulneſſe;
Their groves he feld; their gardins did deface;
Their arbers ſpoyle; their cabinets ſuppreſſe;

LXXXIII. 7. ——— *ſpoyle;*] So Spenſer's firſt edition reads, which is followed by the editions of 1751, of Church, and Upton. The reſt read inaccurately *ſpoyl'd;* for *did*, in the preceding line, applies to *ſpoyle, ſuppreſſe, burne*, and *race*, as well as to *deface*. TODD.

Ibid. ——— cabinets] *Cots*, the diminutive of *cabin*. So, in *The Affectionate Shepherd*, 4to. Lond. 1594. Sign. B. i.

Their banket-houſes burne; their buildings race;
And, of the fayreſt late, now made the fowleſt place.

LXXXIV.

Then led they her away, and eke that Knight
They with them led, both ſorrowfull and ſad:
The way they came, the ſame retourn'd they right,
Till they arrived where they lately had
Charm'd thoſe wild beaſts that rag'd with furie mad;
Which, now awaking, fierce at them gan fly,
As in their Miſtreſſe reſkew, whom they lad;
But them the Palmer ſoone did pacify.
Then Guyon aſkt, what meant thoſe beaſtes which there did ly.

LXXXV.

Sayd he; "Theſe ſeeming beaſts are men in deed,
Whom this Enchauntreſſe hath transformed thus;
Whylome her lovers, which her luſtes did feed,

"And, in the ſweltring heate of ſummer time,
"I would make *cabinets* for thee, my loue;
"Sweet-ſmelling arbours made of eglantine
"Should be thy ſhrine, and I would be thy doue.
"Coole *cabinets* of freſh greene laurell boughs
"Should ſhadow us, &c."

See alſo *Daphnaida*, towards the end. TODD.

LXXXV. 1. *Sayd* he;] *The Palmer.* CHURCH.

Now turned into figures hideous,
According to their mindes like monſtruous."
"Sad end," quoth he, "of life intemperate,
And mourneful meed of ioyes delicious!
But, Palmer, if it mote thee ſo aggrate,
Let them returned be unto their former ſtate."

LXXXVI.

Streightway he with his vertuous ſtaffe them ſtrooke,
And ſtreight of beaſtes they comely men became;
Yet being men they did unmanly looke,
And ſtared ghaſtly; ſome for inward ſhame,
And ſome for wrath to ſee their captive Dame:
But one above the reſt in ſpeciall
That had an hog beene late, hight Grylle by name,
Repyned greatly, and did him miſcall

LXXXVI. 6. *But one above the reſt in ſpeciall,*
That had an hog beene late, hight Grylle *by name,*
Repyned greatly, and did him miſcall &c.] Dr. Jortin has obſerved, that this fiction is taken from a dialogue in Plutarch, inſcribed, ΠΕΡΙ ΤΟΥ ΤΑ ΑΛΟΓΑ ΛΟΓΩ ΧΡΗΣΘΑΙ: where *Gryllus*, one of the Companions of Ulyſſes, transformed into a hog by Circe, holds a diſcourſe with Ulyſſes, and refuſes to be reſtored to his human ſhape. Not many years before the *Faerie Queene* was written, Gelli publiſhed his *Circe*, viz. in 1548, which is ſaid in the preface to be founded upon the dialogue of Plutarch, mentioned by Jortin. Circe

That had from hoggiſh forme him brought to naturall.

LXXXVII.

Saide Guyon; "See the mind of beaſtly man,
That hath ſo ſoone forgot the excellence
Of his creation, when he life began,
That now he chooſeth with vile difference
To be a beaſt, and lacke intelligence!"
To whom the Palmer thus; "The donghill kinde
Delightes in filth and fowle incontinence:
Let Gryll be Gryll, and have his hoggiſh minde;
But let us hence depart whileſt wether ſerves and winde *."

ſoon became a very popular book, and was tranſlated into Engliſh in the year 1557, by one Henry Iden; ſo that, probably, Spenſer had read it; and might be induced to conſult that dialogue, from its mention in the preface. "Swiniſh *Grill*" is mentioned by Hall, *Sat.* 2. B. 2. T. WARTON.

LXXXVII. 8. *Let Gryll be Gryll*, &c.] The Moral is admirable. The poet ſeems to allude to that ſevere ſentence denounced againſt thoſe who ſhall incorrigibly perſevere in vicious intemperance, *Rev.* xxii. 11. "*He which is filthy, let him be filthy ſtill.*" CHURCH.

* Thus are we come to the end of the ſecond book. The firſt book which we have already examined, was religious; this treats of the foundation of all moral virtue, TEMPERANCE.

The connection of this book with the former, is viſible, not only from the whole thread of the ſtory, but from leſſer inſtances. See B. i. C. xii. ſt. 36, where the falſe prophet is bound, and yet eſcapes, and is now gone forth to trouble Fairy land, whoſe deſtruction will not be accompliſhed, till the throne of the Fairy queen is eſtabliſhed in righteouſneſs, and in all moral virtues. "He (*Archimago*) muſt be looſed a little

ſeaſon: He ſhall be looſed out of priſon." Compare *Revel.* xix. 20, xx. 3, with B. i. C. xii. ſt. 36. And B. ii. C. i. ſt. 1. —The falſe prophet and deceiver had almoſt by his lies work'd the deſtruction of Sir Guyon and the Redcroſſe Knight, B. ii. C. i. ſt. 8. The Chriſtian Knight was well warned, and well armed againſt his ſubtleties. Our moral Knight is now his chief object; who is ſent upon a high adventure by the Fairy Queen, to bring captive to her court an Enchantreſs named Acraſia, in whom is imaged ſenſual pleaſure or intemperance. The various adventures which he meets with by the way, are ſuch as ſhow the virtues and happy effects of temperance, or the vices and ill conſequences of intemperance.

The opening with the adventure of the bloody-handed babe, unites the beginning and end, and is conceived with great art. How opportunely does Prince Arthur appear, the hero of the poem! who is ſeeking the Fairy Queen, and by his adventures making himſelf worthy of that *Glory* to which he aſpires. He preſerves the life of Sir Guyon, and afterwards utterly extirpates that miſcreated crew of ſcoundrels, which, with their meagre, melancholy Captain, were beſieging the Caſtle of Alma.—Shall I guard the reader againſt one piece of poor curioſity? not enviouſly to pry into kitchens, out-houſes, ſinks, &c. while he is viewing a palace: nor to look for moles and freckles, while he is viewing a Medicean Venus. I will venture to ſay, if he finds ſome things too eaſy, he will find other things too hard. "Wiſdom hath builded her houſe, ſhe hath hewn out her ſeven pillars," *Prov.* ix. 1. This allegorical houſe is built with ſome ſpoils from the Pythagorean and Socratick writers.—Whilſt the Prince is extirpating the foes of Alma, Sir Guyon ſets forward on his queſt, and attacks the Enchantreſs in her own Iſland. And here our poet has introduced, keeping in view his general allegory, all thoſe ſpecious miracles, to which Homer, mingling truth with fable, had given a poetical ſanction long before; as of Scylla and Charybdis, the ſongs of the Syrens, floating Iſlands, men by enchantments and ſenſuality turned into beaſts, &c. which marvellous kind of ſtories Romance-writers ſeldom forget. Circe, Alcina, Armida, are all rifled to dreſs up Acraſia.

The characters in this book are the ſage Palmer, the ſober Guyon, the magnificent Prince Arthur, all well oppoſed to the cunning Archimago, and furious Sarazins. Braggadochio, and Trompart, are a kind of comick characters. Medina, Alma, and Belphœbe, are quite oppoſite to Medina's ſiſters, as likewiſe to Phædria and Acraſia.

I am thoroughly perſuaded myſelf, that Spenſer has many hiſtorical alluſions, and in this light I often conſider his poem,

as well as in that moral allegory, which is more obvious. In the laſt verſe of this book, the Palmer ſays,

" But let us hence depart whilſt weather ſerves and wind."

Sir Guyon and the Palmer leave the Iſland of Acraſia, taking the Enchantreſs along with them, whom they immediately ſend to the Queen of Fairy land: they then repair to the houſe of Alma, and join the Briton Prince. UPTON.

THE THIRDE BOOKE OF

THE FAERIE QUEENE

CONTAYNING

* THE LEGEND OF BRITOMARTIS, OR OF CHASTITY.

I.

IT falls me here to write of Chaſtity,
That fayreſt vertue, far above the reſt:

* *The Legend of* Britomartis,] *Britomartis*, among the Cretans, was another name for Diana, the goddeſs of Chaſtity. I think ſhe is ſo called in Claudian. It is not improbable, as our author has copied the greateſt part of the ſecond canto of this book from the *Ceiris* of Virgil, that he found, from the ſame poem, that Britomartis was a name for Diana, viz.

" *Dyctinnam dixere* tuo *de nomine Lunam.*"

She was a Cretan nymph, and the daughter of Jupiter and Charme, whom Virgil has introduced, in his *Ceiris*, as the nurſe of Scylla, and from whom our author has copied his Glauce, Britomart's nurſe, in the Canto mentioned above. She was called Dictynna, becauſe ſhe invented nets for hunting, which being alſo one of Diana's names, Britomartis and Diana were looked upon as the ſame. Callimachus ſpeaks of her as one of the nymphs of Diana's train, but adds, that ſhe was called by the Cydonians, Dictynna. He has left the hiſtory of Britomartis in his hymn to Diana, ver. 189.

Εξοχα δ' αλλαων Γορτυνιδα φιλαο νυμφην
Ελλοφονον ΒΡΙΤΟΜΑΡΤΙΝ, ἐυσκοπον· κ. τ. λ.

We may read nearly the ſame account of this nymph in the ΜΕΤΑΜΟΡΦΩΣΕΙΣ of Antoninus Liberalis, *Fab.* 40. p. 50. Baſil, 1568. Upon the word Βριτομαρτις, ſays the ſcholiaſt on Callimachus, ΒΡΙΤΟΜΑΡΤΙΣ ονομα το κυριον της νυμφης· αφ' ἧς καὶ ἡ ΑΡΤΕΜΙΣ εν Κρητη ΒΡΙΤΟΜΑΡΤΙΣ τιμαται, ὡς Διογενιανος. And Solinus ſpeaks to the ſame effect. " Cretes Dianam religioſiſſime venerantur, Βριτομαρτιν gentiliter nominantes; quod ſer-

For which what needes me fetch from Faëry
Forreine enſamples it to have expreſt?

mone noſtro ſonat virginem dulcem." *Polyhiſt.* C. 17. But although Spenſer in Britomartis had ſome reference to *Diana*, yet at the ſame time he intended to denote, by that name, the *martial* BRITONESSE.

The reader is deſired to take notice, that the paſſage which Spenſer has copied from the *Ciris* of Virgil, begins at this verſe of that poem,

" Quam ſimul Ogygii Phœnicis filia CHARME;"—

And ends at,

" Deſpue ter, virgo: numero deus impare gaudet."

T. WARTON.

I. 1. *It falls me here to write of Chaſtity*, &c.] Our poet addreſſes the Fairy Queen in his Introduction to every book; and here his ſubject led him more particularly to ſuch an addreſs; which explains what he ſays below, ſt. 3.

" Yet now my luckleſſe lott doth me conſtrayne
" Hereto perforce:"

He calls it *luckleſſe lott*, becauſe, apprentice only of the poetical art, he fears to mar ſo divine a ſubject, though " ſhadowing his Virgin Queen in coloured ſhewes" and now neceſſarily led to treat of her by the nature of his ſubject. Queen Elizabeth was pleaſed with this appellation of *Virgin;* When the Commons of England petitioned her to marry, ſhe told them that ſhe ſhould be well contented if her marble told poſterity, *Here lies a Queene who reigned ſo long, and lived and died a Virgin.* Hence you will ſee the force and elegance of what he ſays, F. Q. iii. v. 50, 51. UPTON.

I. 2. That *fayreſt*] The firſt edition reads, " *The* faireſt," to which the editions of 1751 and Mr. Church adhere. All the reſt read, " *That* faireſt," which is more emphatick. TODD.

Ibid. ——————— far *above the reſt;*] In whatever ſtyle or manner Spenſer choſe to pay his court to Queen Elizabeth, he never would pay it at the expence of truth: when he took up the poet, he did not lay down the philoſopher, in a philoſophical poem too: nor would he ſay, that Chaſtity was *far* above Juſtice; much leſs that Chaſtity was *far* above all the Virtues: doubtleſs it would be an address ſufficient to his *Virgin Queen*, if he ſaid of Chaſtity,

" That *fayreſt* virtue, FAYRE above the reſt:"

Nay, the very turn of the verſe, and the addreſs, require this reading; and I only want authority to print it ſo. UPTON.

Sith it is ſhrined in my Soveraines breſt,
And formd ſo lively in each perfect part,
That to all Ladies, which have it profeſt,
Need but behold the pourtraict of her hart;
If pourtrayd it might bee by any living art.

II.

But living art may not leaſt part expreſſe,
Nor life-reſembling pencill it can paynt:
All were it Zeuxis or Praxiteles,
His dædale hand would faile and greatly faynt,

II. 3. All *were it*] *Although* it were. So he uſes *all* for *although*, C. i. ſt. 21. CHURCH.

Ibid. ——————— *Zeuxis or* Praxiteles,] *Praxiteles* was no painter. JORTIN.

Spenſer follows his old maſter, p. 128. edit. Urr.

——————— " Lo! I Nature
" Thus can yforme and paintin a creture,
" Whan that me liſte; who can me counterfete?
" Pigmaleon? not though he forge and bete,
" Or grave, or painte: for I dare well yſaine,
" Apelles or Xeuxis ſhould werche in vaine
" To *grave* or *painte*, or for to *forge* or *bete*,
" If they prefumid me to counterfete." CHURCH.

Zeuxis was a famous painter, and Praxiteles a ſtatuary: ſo that the *life-reſembling pencill* may refer to Zeuxis, and the *living art* to Praxiteles; "*ſpirantia* ſigna," Virg. *Georg.* iii. 36. "*Vivos* ducent de marmore vultus," *Æn.* vi. 848. Nor is it contrary to Spenſer's manner to make, in conſtruction, *his dædale hand* refer to *living art*, that is, to the artiſt's ingenious hand. UPTON.

The punctuation of Mr. Church, which I have adopted, gives a greater perſpicuity to this paſſage. He places a colon after *paynt*, and a comma only after *Praxiteles*. Moſt editions place a colon or ſemicolon after the latter word, and a comma after the former; by which pointing the ſenſe has appeared to be embaraſſed. TODD.

II. 4. *His* dædale hand] *Dædale hand*, i. e. ingenious, cunning hand, ἀπὸ τοῦ Δαιδάλου, *artificioſe fingere*. See Hom. *Il.* i. 60.

And her perfections with his error taynt:
Ne poets witt, that paſſeth painter farre
In picturing the parts of beauty daynt,
So hard a workemanſhip adventure darre,
For fear through want of words her excellence to marre.

III.

How then ſhall I, apprentice of the ſkill
That whilome in divineſt wits did rayne,
Preſume ſo high to ſtretch mine humble quill?
Yet now my luckeleſſe lott doth me conſtrayne
Hereto perforce: But, O dredd Soverayne,
Thus far forth pardon, ſith that choiceſt witt
Cannot your glorious pourtraict figure playne,

—— ὃς χερσὶν ἐπέστατο ΔΑΙΔΑΛΑ πάντα
Τίτυχιν——

Hence the Latin poets: "*Dædala* tellus," Lucret. i. 7: and hence Spenſer, F. Q. iv. x. 44. "the *dædale earth*." "*Dædala* ſigna," Lucret. v. 1450. "*Dædala* tecta," Virg. *Georg.* iv. 179. Perhaps Spenſer had Taſſo in view, who has the very ſame expreſſion, C. xii. 94.

"E ſe non fu di ricche pietre elette
"La tomba, e da *man dedala* ſcolpita." UPTON.

II. 7. —— daynt,] Old French, *dain*, daintie, fine, &c. Dr. Johnſon ſays, in his explanation of *dainty*, that he could not find this old French word, to which Skinner refers, in the dictionaries. It occurs, however, in Cotgrave's. *Daynt* has been hitherto unnoticed by our lexicographers. Spenſer uſes the ſuperlative of this adjective, F. Q. ii. xii. 42. *daynteſt*, where ſome editions read corruptly *daintieſt*. TODD.

III. 5. *Hereto perforce:*] It is the ſame *ſweet compulſion*, (if I may thus apply the phraſe of Milton,) which induces the poet to ſay, in the opening of this poem, "Lo! I, the man, &c.

"Am now *enforſt*, a farre unfitter taſke,
"For trumpets ſterne &c." TODD.

That I in colourd ſhowes may ſhadow itt,
And ántique praiſes unto preſent perſons fitt.

IV.

But if in living colours, and right hew,
Thyſelfe thou covet to ſee pictured,
Who can it doe more lively, or more trew,
Then that ſweete verſe, with nectar ſprinckeled,
In which a gracious ſervaunt pictured

IV. 2. Thyſelfe thou *covet* &c.] This is the reading of the poet's firſt edition, which is followed only by thoſe of Mr. Church and Mr. Upton. The ſecond reads, "*Yourſelfe you* covet &c." But, as Mr. Upton obſerves, it is, in the Introduction to F. Q. B. i, "Shed *thy* faire beames," not "*your* faire beames." Again, in F. Q. iii. ii. 3, it is "*Thyſelfe thy* praiſes tell," not "*yourſelfe* &c." Whether the poet was here tempted to alter it, in his ſecond edition, as addreſſing the Queen *more politely*, may be a matter of diſcuſſion for thoſe who are well verſed in the *Academies of Compliments!* However, the ſecond perſon ſingular and the name of Sir W. Raleigh require me to obſerve, by the way, that the expreſſion, in Shakſpeare's *Twelfth Night*, "if THOU *thou'ſt* him ſome thrice, it ſhall not be amiſs," which has been ſuppoſed to allude to the virulence with which Coke addreſſed Sir Walter at his trial, "*Thou* viper; I *thou* thee; *thou* traytor;" is of much earlier date than the age of Shakſpeare. And, although the commentators have noticed ſimilar expreſſions in books ſubſequent to the time of the dramatick bard, they have not cited the following ancient illuſtration from *Hycke-Scorner*, Hawkins's Eng. Drama, vol. i. p. 101.

"Avaunt, catyſe, dooſt THOU *thou* me!
"I am come of good kynne, &c." TODD.

IV. 4. ——— *that ſweet verſe with nectar ſprinckeled,*] See the note on

——— "that ſame gentle Spirit, from whoſe pen
"Large ſtreames of honny and ſweet nectar flowe;"
Teares of the Muſes, Thalia, ſt. 8. TODD.

IV. 5. *In which* &c.] This *gracious ſervaunt* is Sir W. Raleigh, our poet's truly *honoured* friend, ὁ Τίμιος; imaged and ſhadowed in this, as well as in the other books, under the name of *Timias*. And Spenſer, in his *Letter to Sir W. Raleigh*,

His Cynthia, his heavens fayreſt light?
That with his melting ſweetnes raviſhed,
And with the wonder of her beamës bright,
My ſences lulled are in ſlomber of delight.

V.

But let that ſame delitious poet lend
A little leave unto a ruſticke Muſe
To ſing his Miſtreſſe prayſe; and let him mend,
If ought amis her liking may abuſe:
Ne let his fayreſt Cynthia refuſe
In mirrours more then one herſelfe to ſee;
But either Gloriana let her chuſe,
Or in Belphœbe faſhioned to bee;
In th' one her rule, in th' other her rare chaſtitee.

ſays he imitated him, "expreſſing the name of his royal miſtreſs in *Belphœbe*, whoſe name he faſhioned according to Sir W. Raleigh's own excellent conceit of *Cynthia*; Phœbe and Cynthia being both names of Diana." See F. Q. iii. vi. 28.
UPTON.

CANTO I.

Guyon encountreth Britomart:
Fayre Florimell is chaced:
Dueſſaes traines and Malecaſtaes champions are defaced.

I.

THE famous Briton Prince and Faery Knight,
After long ways and perilous paines endur'd,

ARG. 3. *Dueſſaes trains, and* Malecaſtaes *champions are defaced.*] So theſe verſes are to be meaſured. 'Tis ridiculouſly ſpelt *Maleruſtaes* in all the editions: She has her name *not* from Chaſtity: She is called the Lady of Delight, in ſt. 31; mentioned too by name, in ſt. 57, *fair Malecaſta.* UPTON.

Mr. Upton has too haſtily charged *all* the editions with miſtake. The folio of 1679, and the edition of 1751, both read, agreeably to the direction in Spenſer's liſt of Errata, *Malecaſta's.* It is remarkable, however, that Mr. Warton has been miſled by thoſe editions which are inattentive to the poet's correction. TODD.

I. 1. *The famous Briton Prince and Faery Knight,* &c.] Prince Arthur, having been wounded in his engagement with Maleger, ſtaid with Alma till his wounds were cured; and Sir Guyon, having ended his adventure againſt Acraſia, returned to the houſe of Alma, and joined the Briton Prince. But conſider the laſt verſe in this ſtanza;

" They courteous congé took, and forth together *yode*:"

Sir Guyon had loſt his fine horſe, called Brigliadore, as mentioned, F. Q. ii. iii. 4. And was forced to fare on foot, till he had finiſhed his adventure: but now, for preſent uſe, he has provided himſelf with another horſe. Spenſer does not tell us how he provided himſelf with this horſe; 'tis a circumſtance, he thinks too minute; and indeed there are ſeveral of theſe minuter circumſtances, which he leaves unexplained, and the

Having their weary limbes to perfect plight
Reſtord, and ſory wounds right well recur'd,
Of the faire Alma greatly were procur'd
To make there lenger ſoiourne and abode;
But, when thereto they might not be allur'd
From ſeeking praiſe and deeds of armes abrode,
They courteous congé tooke, and forth together yode.

reader is to ſupply them for himſelf. This verſe I believe was thus given by the author:

" They courteous congé tooke and forth together *rode:*"

Like two Knights, *alla cavallereſca.* So Chaucer, in the deſcription and character of the Knight:

" A knight there was, and that a worthi man,
" That fro the time that he firſt began
" *To ridin out,* he lovid chevalree."

Spenſer, ſpeaking of Sir Guyon, in F. Q. ii. vii. 2, ſays,

" So long he *yode,* yet no adventure found;"

And right; for he had juſt loſt his horſe. And though we read in F. Q. ii. xi. 20.

" Which ſuddein horror and confuſed cry
" Whenas their captaine heard, in haſte he *yode*
" The cauſe to weet, and fault to remedy:
" Upon a tygre ſwift and fierce he *rode:*"

Yet this paſſage by no means vindicates the above queſtioned reading: 'tis a miſcreated captain, without knighthood or dignity. UPTON.

I. 9. *They courteous congé tooke,*] It may be remarked that this phraſe often occurs in romance. Thus, in L'hyſtoire du Cheualier aux armes doree, 4to. Paris, bl. l. f. d. Sign. G. iii. " Comme le Cheualier aux armes doree *print conge* de la bonne Dame pour aller pourſuyure le Roy de Noruegue." Again, Sign. L. i. " Le Cheualier *print conge* du ſeigneur du chaſteau engage lequel luy fiſt bailler chevaux & armeures." And, in L'hyſtoire & plaiſant Cronicque du petit Jehan de Saintre, 4to. bl. l. f. d. fol. x. b. " Et quant il fut hors de la chambre & *eut prins* ſon piteux *congie,* &c." Again, fol. xxvii. " Apres que Saintre *eut prins conge* des barons, &c." See alſo F. Q. ii. iii. 2, ii. xi. 17, &c. TODD.

II.

But the captiv'd Acraſia he ſent,
Becauſe of traveill long, a nigher way,
With a ſtrong gard, all reſkew to prevent,
And her to Faery Court ſafe to convay;
That her for witnes of his hard aſſay
Unto his Faery Queene he might preſent:
But he himſelfe betooke another way,
To make more triall of his hardiment,
And ſeek adventures, as he with Prince Arthure went.

III.

Long ſo they traveiled through waſtefull wayes,
Where daungers dwelt, and perils moſt did wonne,
To hunt for glory and renowmed prayſe:
Full many countreyes they did overronne,
From the upriſing to the ſetting ſunne,
And many hard adventures did atchieve;

II. 9. *And ſeek adventures,*] The uſual language of romance. Thus, in Alamanni's *Gyrone il Corteſe*, L. ii. 75.

" Io ſon nutrito ſotto il ſanto impero
" Del magnanimo Artus, reale & pio
" Et da lui fatto errante chaualiero,
" Vo *cercando auuenture* hor quinci, hor quindi, &c."

And Arioſto, *Orl. Fur.* C. xxv. 22.

" Ben vo pel mondo anch' io la parte mia,
" Strane *auuenture* or qua or la *cercando*." TODD.

III. 2. ——————————— wonne,] *Inhabit.* Milton thus mentions " grots and caverns where *Deſolation dwells*," Com. ver. 428. Thus alſo Davies, in his *Scourge of Folly*, 1611, p. 29.

" He loues to liue where *Deſolation dwels*." TODD.

Of all the which they honour ever wonne,
Seeking the weake oppreſſed to relieve,
And to recover right for ſuch as wrong did grieve.

IV.

At laſt, as through an open plaine they yode,
They ſpide a Knight that towards pricked fayre;
And him beſide an aged Squire there rode,
That ſeemd to couch under his ſhield three-ſquare,

III. 9. *And to recover right for ſuch as* wrong *did grieve.*] So the books read, which I would alter thus;

"And to recover right for ſuch as *wrong'd* did grieve."

This was the characteriſtick of Knights errant, and their military oath: See Taſſo, C. x. 76.

"Premer gli alteri, e ſollevar gli imbelli,
"Difender gli innocenti, e punir gli empi,
"Fian l' arti lor."

And to this were ſworne the Knights of the Round Table, See the *Hiſtory of Prince Arthur*, B. i. C. 59. See alſo F. Q. iii. ii. 14, ii. viii. 25, and 56. UPTON.

IV. 4. *That ſeemd to* couch &c.] To *couch*, i. e. to lie, to repoſe, &c. But the tenor of the ſentence ſeems to require, to *crouch*, to ſtoop. It was ſo burdenſome, and the Squire ſo old, that the Squire ſeemed to *crouch* under this *three-ſquare ſhield*, i. e. *three cornered*; like the ſhield of our Engliſh kings; for Britomart is a Britiſh Princeſs. Marinell's ſhield is likewiſe three-ſquare. See F. Q. iii. iv. 16. But pray obſerve, that Sir Guyon, in whom is imaged Temperance, ſpurs his horſe and tilts with this undefied Knight: 'twas a ſtrange cuſtom this of courteous Knights, but much more for ſo ſober and temperate a Knight, as Sir Guyon; unleſs we ſuppoſe ſome ſecret hiſtory alluded to: and this poem is full of alluſions, either moral or hiſtorical. In Britomart I ſuppoſed imaged the Virgin Queen; in Sir Guyon the Earl of Eſſex. Sir Guyon is diſmounted preſuming to match himſelf againſt Britomart. If Guyon hiſtorically and covertly (now

As if that age badd him that burden ſpare,
And yield it thoſe that ſtouter could it wield:
He, them eſpying, gan himſelfe prepare,
And on his arme addreſſe his goodly ſhield
That bore a lion paſſant in a golden field.

V.

Which ſeeing good Sir Guyon deare beſought
The Prince, of grace, to let him ronne that turne.
He graunted: then the Faery quickly raught
His poynant ſpeare, and ſharply gan to ſpurne
His ſomy ſteed, whoſe fiery feete did burne
The verdant gras as he thereon did tread;
Ne did the other backe his foote returne,
But fiercely forward came withouten dread,
And bent his dreadful ſpeare againſt the others head.

VI.

They beene ymett, and both theyr points arriv'd;
But Guyon drove ſo furious and fell,

and then) means the Earl of Eſſex, will it not bear an eaſy alluſion to his preſuming to match himſelf with Queen Elizabeth? And has not the poet with the fineſt art managed a very dangerous and ſecret piece of hiſtory? UPTON.

IV. 9. *That bore* &c.] The arms of Brute, from whom Britomartis is deſcended, are ſuppoſed to have been *a lion paſſant gules, in a field or.* So Drayton, in his frontiſpiece to his *Polyolbion:*

——— "who bears
"In golden field the lion paſſant red." CHURCH.

That ſeemd both ſhield and plate it would
have riv'd;
Natheleſſe it bore his foe not from his ſell,
But made him ſtagger, as he were not well:
But Guyon ſelfe, ere well he was aware,
Nigh a ſpeares length behind his crouper fell;
Yet in his fall ſo well himſelfe he bare,
That miſchievous miſchaunce his life and limbs
did ſpare.

VII.

Great ſhame and ſorrow of that fall he tooke;
For never yet, ſith warlike armes he bore
And ſhivering ſpeare in bloody field firſt
ſhooke,
He fownd himſelfe diſhonored ſo ſore.
Ah! gentleſt Knight, that ever armor bore,
Let not thee grieve diſmounted to have beene,
And brought to grownd, that never waſt be-
fore;
For not thy fault, but ſecret powre unſeene;
That ſpeare enchaunted was which layd thee
on the greene!

VII. 3. *And* ſhivering ſpeare *in bloody field firſt* ſhooke,] Virgil, *Æn.* x. 521. "*Tremebunda haſta.*" Again, *Æn.* xii. 94. "*Quaſſatque trementem haſtam.*" UPTON.

VII. 9. *That ſpeare enchaunted was* &c.] This Spear was made by Bladud, a Britiſh king, ſkilled in magick: ſee F. Q. iii. iii. 60. The ſtaff of this Speare was of ebony: ſee F. Q. iv. vi. 6. And it was headed with gold; *una lanza dorata*, as Boyardo, in *Orl. Innamorato*, calls it. Let us hear the hiſtory of it from the Italian poets. Galafron King of Cathaia, and

VIII.

But weenedſt thou what wight thee overthrew,
Much greater griefe and ſhamefuller regrett
For thy hard fortune then thou wouldſt renew,
That of a ſingle Damzell thou wert mett
On equall plaine, and there ſo hard beſett:
Even the famous Britomart it was,

father of the beautiful Angelica, and of the renowned warriour Argalia, procured for his ſon, by the help of a magician, a lance of gold, whoſe virtue was ſuch, that it unhorſed every Knight as ſoon as touched with its point. Berni, *Orl. Innam.* L. i. C. 1. ſt. 43.

" Il re ſuo padre gli ha dato un deſtriero
" Molto veloce, e una lancia d' oro
" Fatta con arte, e con ſottil lavoro.
" E quella lancia di natura tale
" Che reſiſter non puoſſi alla ſua ſpinta;
" Forza, o deſtrezza contra lei non vale,
" Convien che l' una, e l' altra reſti vinta:
" Incanto, a cui non è nel mondo eguale,
" L'ha di tanta poſſanza intorno cinta,
" Che nè il conte di Brava, nè Rinaldo,
" Nè il mondo al colpo ſuo ſtarebbe ſaldo."

After the death of Argalia, this lance came to Aſtolpho, the Engliſh duke, *Orl. Innam.* L. i. C. 2. ſt. 20. With this lance he unhorſes his adverſaries in the tilts and tourneyments, Ibid. C. iii. juſt as Britomart overthrows the Knights with her enchanted ſpear, F. Q. iv. iv. 46. In Arioſto, *Orl. Furioſ.* C. viii. ſt. 17. (for the *Orlando Furioſo* is a ſecond part or continuation of the ſtory of the *Orlando Innamorato*,) we read of this ſame enchanted lance. And again, in C. xviii. ſt. 118. Aſtolfo, in C. xxiii. ſt. 15, gives this enchanted ſpeare of gold to Bradamante, a woman warriour, in many inſtances like our chaſt Virgin-Knight. With this ſpeare Bradamante gains a lodging in Sir Triſtans caſtle, *la rocca di Triſtano*, C. xxxii. Not unlike to Britomartis, who gains her entrance, when refuſed a lodging, F. Q. iii. ix. 12. UPTON.

Whom ſtraunge adventure did from Britayne fett
To ſeeke her lover (love far ſought alas!)
Whoſe image ſhee had ſeene in Venus looking-glas.

IX.

Full of diſdainefull wrath, he fierce uproſe
For to revenge that fowle reprochefull ſhame,
And ſnatching his bright ſword began to cloſe
With her on foot, and ſtoutly forward came;
Dye rather would he then endure that ſame,
Which when his Palmer ſaw, he gan to feare
His toward perill, and untoward blame,
Which by that new rencounter he ſhould reare;

VIII. 9. *Whoſe image ſhee had ſeene* &c.] See this ſtory related, F. Q. iii. ii. 17, &c. UPTON.

See alſo Mr. Warton's note on F. Q. iii. ii. 19. TODD.

IX. 8. *Which by that new* rencounter &c.] *Rencounter* is an accidental combat or adventure. Fr. *Rencontre.* It is thus explained, in contradiſtinction to *Duelling. Duelling*, having been formerly prohibited in France, "no affair of honour was decided but by the way of *Rencontre*; a word invented to eſcape the coguizance of the law. By the term *Rencontre* is meant, that, if a gentleman either covertly or overtly affronts another, the firſt opportunity, out of the reach of witneſs, is taken, by either or both, to appoint a ſtreet or a road in which they are to meet to a moment; and, either on foot, on horſe-back, or in their carriage, occaſion ſome kind of juſtling or ſudden ſcuffle, as they ſhould have agreed on beforehand, to be looked upon, in the ſenſe of whatever ſpectators may be accidentally preſent, as an unforeſeen and inſtantaneous event, and by no means the effect of any former provocation, ſince

For Death ſate on the point of that enchaunted
ſpeare:

X.

And haſting towards him gan fayre perſwade
Not to provoke misfortune, nor to weene
His ſpeares default to mend with cruell blade;
For by his mightie ſcience he had ſeene
The ſecrete vertue of that weapon keene,
That mortall puiſſaunce mote not withſtond:
Nothing on earth mote alwaies happy beene!
Great hazard were it, and adventure fond,
To looſe long-gotten honour with one evill
hond.

XI.

By ſuch good meanes he him diſcounſelled
From proſecuting his revenging rage:
And eke the Prince like treaty handeled,
His wrathfull will with reaſon to aſwage;
And laid the blame, not to his carriage,
But to his ſtarting ſteed that ſwarv'd aſyde,
And to the ill purveyaunce of his Page,
That had his furnitures not firmely tyde:
So is his angry corage fayrly pacifyde.

XII.

Thus reconcilement was betweene them knitt,
Through goodly temperaunce and affection
chaſte;

which they might have had time to reflect and grow cool." See M. Couſtard de Maſſi's *Hiſt. of Duelling*, tranſl. Lond. 1770. P. ii. Sect. iii. TODD.

And either vowd with all their power and witt
To let not others honour be defaſte
Of friend or foe, whoever it embaſte,
Ne armes to bear againſt the others ſyde:
In which accord the Prince was alſo plaſte,
And with that golden chaine of concord tyde:
So goodly all agreed, they forth yfere did ryde.

XIII.

O, goodly uſage of thoſe antique tymes,
In which the ſword was ſervaunt unto right;
When not for malice and contentious crymes,
But all for prayſe, and proofe of manly might,
The martiall brood accuſtomed to fight:
Then honour was the meed of victory,
And yet the vanquiſhed had no deſpight:
Let later age that noble uſe envy,
Vyle rancor to avoid and cruel ſurquedry!

XIV.

Long they thus traveiled in friendly wiſe,
Through countreyes waſte, and eke well edifyde,

XII. 5. *Of friend or foe, whoever it embaſte,*] And each vowed not to ſuffer the others honour to be defaced by pretended friend or real foe, whoever ſhould endeavour to leſſen or debaſe it. UPTON.

XIII. 8. ——— envy,] *Vie with.* Fr. *envier.* CHURCH.

Let later ages *look up with admiration and deſire* on that noble uſe and cuſtom. See Menage in v. *Envie.* UPTON.

XIV. 2. ——— *well* edifyde,] Well *built.* See the note on *edified,* F. Q. i. i. 34. TODD.

Seeking adventures hard, to exerciſe
Their puiſſaunce, whylome full dernly tryde:
At length they came into a foreſt wyde,
Whoſe hideous horror and ſad trembling ſownd
Full grieſly ſeemd: Therein they long did ryde,
Yet tract of living creature none they ſownd,
Save beares, lyons, and buls, which romed them arownd.

XIV. 4. ——————— dernly] *Dernly* perhaps is here uſed in the ſenſe of *dearly*, i. e. *earneſtly*, as in F. Q. iii. iv. 21.

" Her ſea-god ſyre ſhe *dearely* did perſwade:"

So, in the preſent paſſage, " their puiſſaunce had been full *earneſtly*, or *in earneſt*, tried." *Derne*, it ſhould be added, is often uſed by our elder writers for *ſecret:* So, of Chaucer's Sir Nicholas, *Mill. T.* 3200, edit. Tyrwhitt.

" Of *derne* love he coude and of ſolas:"

See alſo Ruddiman's Gloſſ. Douglas's Virgil, in vv. *derne*, *dernelie*, where the latter word is interpreted, *quietly*, *ſecretly*. But it will hardly be aſſerted, I think, that *dernly* here means *ſecretly*. In F. Q. ii. i. 35, it is obviouſly uſed for *anxiouſly* or *earneſtly*, and is ſpelt, agreeably to the Saxon beapn, *dearnly*. In the ſame ſenſe *dernly* is uſed again, F. Q. iii. xii. 34.

TODD.

XIV. 6. *Whoſe hideous horror* &c.] Such is the enchanted foreſt of Taſſo, *Gier. Lib.* C. xiii. 2.

" Sorge non lunge à le chriſtiane tende
" Tra ſolitari valli alta foreſta,
" Foltiſſima di piante antiche, horrende,
" Che ſpargon d' ogni intorno ombra funeſta."

Again, C. xii. 29.

" Me n' andai ſconoſciuto, e per foreſta
" Caminando, di piante horrida ombroſa, &c."

And the foreſt of Avignon, thus deſcribed by Petrarch;

" Raro un ſilenzio, un ſolitario orrore
" D' ombroſa ſelva mai tanto mi piacque." TODD.

XIV. 9. *Save beares, lyons, and buls*, &c.] This verſe would be improved in its harmony, by reading,

" Save lyons, beares, and buls, &c."

XV.

All ſuddenly out of the thickeſt bruſh,
Upon a milk-white palfrey all alone,
A goodly Lady did foreby them ruſh,
Whoſe face did ſeeme as cleare as chriſtall ſtone,
And eke, through feare, as white as whalës bone:
Her garments all were wrought of beaten gold,
And all her ſteed with tinſell trappings ſhone,
Which fledd ſo faſt that nothing mote him hold,
And ſcarſe them leaſure gave her paſſing to behold.

XVI.

Still as ſhe fledd her eye ſhe backward threw,

As would the following alſo, F. Q. v. ii. 30.

" Yet was admired much of *fooles, women, and boys* :"

If we were to read,

" Yet was admired much of women, fooles, and boys."

But theſe corrections are made by the critick, upon a ſuppoſition that his author muſt have infallibly written what was beſt.

T. WARTON.

As nothing is ſo tireſome as verſe in the ſame unvaried meaſure and cadence, ſo the beſt poets, as Homer and Virgil among the ancients, Spenſer and Milton among the moderns, often vary, not only in the pauſe of the verſe, but likewiſe in the accent of the words. Hence our poet does not write,

"Save lyons, beares, and bulls;"—

But,

" Save *beares, lyons, and bulls*, &c."

The reader may obſerve ſeveral of like ſort; where the accent is varied and cadence changed, leſt the ear ſhould be tired with one unvaried ſameneſs of meaſure, like a ring of bells without any changes. UPTON.

As fearing evill that pourſewd her faſt;
And her faire yellow locks behind her flew,
Looſely diſperſt with puff of every blaſt:
All as a blazing ſtarre doth farre outcaſt
His hearie beames, and flaming lockes diſ-
predd,
At ſight whereof the people ſtand aghaſt;
But the ſage wiſard telles, as he has redd,
That it impórtunes death and dolefull dreryhedd.

XVII.

So as they gazed after her awhyle,
Lo! where a grieſly foſter forth did ruſh,
Breathing out beaſtly luſt her to defyle:

XVI. 5. *All as a blazing ſtarre* &c.] Spenſer has many alluſions to what happened in his own times. This simile, though proper at any time, yet ſeems more affecting, as ſuch a phænomenon appeared in the year 1582, according to Camden and the writers of Q. Elizabeth's reign.—*The people ſtanding aghaſt, the wiſard aſtrologer foretelling*, ſeem to allude to thoſe particular times; and yet the ſimile is ſo artfully managed as that it may be taken in the moſt general ſenſe.—" Hairie beames and flaming lockes diſpredd," is very poetical, and alluding to the etymology, Anglo-Sax. ꝼeaxeƀ ꝼteoꝼꝼa, *ſtella crinita*, a ſtarre with hairy beames, a blazing ſtarre. Nor indeed is there ſcarcely any poet that mentions a comet, but alludes likewiſe to its etymology, and to its portentous nature. " Cometas Græci vocant, noſtri crinitas, horrentes crine ſanguineo, et comarum modo in vertice hiſpidas," Plin. Lib. ii. C. 25. See alſo Cicero, *Nat. Deor.* ii. 5. Theo, in his Commentary on Aratus, p. 120. Lucan, L. i. 528. Silius Ital. L. viii. 638. Taſſo, C. vii. 52. Milton, *Par. L.* B. ii. 708. UPTON.

XVII. 2. ———— foſter] *Forreſter*. So Chaucer, *Rom. R.* 6329. " Now Clerke, and now *Foſtere*." And, in *Bevis of Hampton*:

" A *foſter* in the wood he met." TODD.

His tyreling jade he fierſly forth did puſh
Through thicke and thin, both over banck and buſh,
In hope her to attaine by hooke or crooke,
That from his gory ſydes the blood did guſh:
Large were his limbes, and terrible his looke,
And in his clowniſh hand a ſharp bore-ſpeare he ſhooke.

XVIII.

Which outrage when thoſe gentle Knights did ſee,
Full of great envy and fell gealoſy
They ſtayd not to aviſe who firſt ſhould bee,
But all ſpurd after, faſt as they mote fly,
To reſkew her from ſhamefull villany.
The Prince and Guyon equally bylive
Herſelfe purſewd, in hope to win thereby
Moſt goodly meede, the faireſt Dame alive:
But after the foule foſter Timias did ſtrive.

XIX.

The whiles faire Britomart, whoſe conſtant mind
Would not ſo lightly follow Beauties chace,
Ne reckt of Ladies love, did ſtay behynd;
And them awayted there a certaine ſpace,

XVIII. 6. *The Prince and Guyon* &c.] He returns to this adventure, F. Q. iii. iv. 45, iii. vi. 54. UPTON.

XVIII. 9. ——— *Timias*] Prince Arthur's Squire. See Mr. Upton's note on the Introduct. ſt. 4. TODD.

To weet if they would turne backe to that place:
But, when ſhe ſaw them gone, ſhe forward went,
As lay her iourney, through that perlous pace,
With ſtedfaſt corage and ſtout hardiment;
Ne evil thing ſhe feard, ne evill thing ſhe ment.

XX.

At laſt, as nigh out of the wood ſhe came,
A ſtately Caſtle far away ſhe ſpyde,
To which her ſteps directly ſhe did frame.
That Caſtle was moſt goodly edifyde,
And plaſte for pleaſure nigh that forreſt ſyde:
But faire before the gate a ſpatious playne,
Mantled with greene, itſelfe did ſpredden wyde,
On which ſhe ſaw ſix Knights, that did darrayne
Fiers battaill againſt one with cruell might and mayne.

XXI.

Mainely they all attonce upon him laid,

XIX. 7. ——————— *that perlous* pace,] So all the editions. Quære, *place.* CHURCH.

Perhaps *pace* might be borrowed from the French word *pais*, a region, land, or country; although indeed the pronunciation of the French word may ſeem to diſcountenance this ſuppoſition. TODD.

XX. 9. ——————— *againſt* one] *The Redcroſſe Knight.* TODD.

XXI. 1. *Mainely*] Hughes alone reads *Manly.* CHURCH.

And ſore beſet on every ſide arownd,
That nigh he breathleſſe grew, yet nought diſmaid,
Ne ever to them yielded foot of grownd,
All had he loſt much blood through many a wownd;
But ſtoutly dealt his blowes, and every way,
To which he turned in his wrathfull ſtownd,
Made them recoile, and fly from dredd decay,
That none of all the ſix before him durſt aſſay:

XXII.

Like daſtard curres, that, having at a bay
The ſalvage beaſt emboſt in wearie chace,
Dare not adventure on the ſtubborne pray,
Ne byte before, but rome from place to place
To get a ſnatch when turned is his face.
In ſuch diſtreſſe and doubtfull ieopardy
When Britomart him ſaw, ſhe ran apace
Unto his reſkew, and with earneſt cry
Badd thoſe ſame ſixe forbeare that ſingle enimy.

XXI. 5. All] *Although.* See Introduct. ſt. 2. CHURCH.

XXI. 9. ——— before *him durſt aſſay*:] Durſt attack him *before*, i. e. face to face. CHURCH.

XXII. 2. ——— emboſt] A deer is ſaid to be *imboſſed*, when ſhe is ſo hard purſued that ſhe foams at the mouth. See Kerſey, and F. Q. iii. xii. 17. CHURCH.

Thus in Chaucer's *Dreme*, ver. 352.

"And how the harte had upon length
"So moche *emboſed*, I n'ot nowe what."

And P. Fletcher, in his *Poet. Miſcell.* 1633, p. 86.

"Look as an hart, with ſweat and bloud embrued,
"Chas'd and *emboſt*, thirſts &c." TODD.

XXIII.

But to her cry they liſt not lenden eare,
Ne ought the more their mightie ſtrokes ſurceaſſe;
But, gathering him rownd about more neare,
Their direfull rancour rather did encreaſſe;
Till that ſhe ruſhing through the thickeſt preaſſe
Perforce diſparted their compacted gyre,
And ſoone compeld to hearken unto peace:
Tho gan ſhe myldly of them to inquyre
The cauſe of their diſſention and outrageous yre.

XXIV.

Whereto that ſingle Knight did anſwere frame;
"Theſe ſix would me enforce, by oddes of might,
To chaunge my liefe, and love another dame;
That death me liefer were then ſuch deſpight,
So unto wrong to yield my wreſted right:
For I love one, the trueſt one on grownd,
Ne liſt me chaunge; ſhe th' Errant Damzell hight;

XXIII. 6. ——— gyre,] *Circle.* Ital. *giro.* So, in the Comedy of *Lingua*, 1607. A. i. S. ult.

"Firſt I beheld him houering in the aire,
"And then down ſtouping, in an hundred *gires.*"

TODD.

XXIV. 7. ——— *ſhe th'* Errant Damzell *hight,*] So he calls Una, whom he names not; but deſcribes her, as in F. Q. i. iii. 3, i. vi. 2, i. vii. 50. The Knight thus aſſaulted is the Redcroſſe Knight, St. George; who achieves the adventure of the firſt book: See below, ſt. 42. Una is called the *Errant*

For whoſe deare ſake full many a bitter ſtownd
I have endurd, and taſted many a bloody wownd."

XXV.

"Certes," ſaid ſhe, "then beene ye ſixe to blame,
To weene your wrong by force to iuſtify:
For Knight to leave his Lady were great ſhame
That faithfull is; and better were to dy.
All loſſe is leſſe, and leſſe the infamy,
Then loſſe of love to him that loves but one:
Ne may Love be compeld by maiſtery;
For, ſoone as maiſtery comes, ſweet Love anone
Taketh his nimble winges, and ſoone away is gone."

Damzell, in F. Q. ii. i. 19, which proves to demonſtration the error that has gotten place in all the copies, in F. Q. iii. ii. 4, for which I thus prepare the reader before-hand. UPTON.

XXV. 7. *Ne may Love be compeld by maiſtery;*
For, ſoone as maiſtery comes, ſweet Love anone
Taketh his nimble winges, and ſoone away is gone.]

This ſeems plainly from Chaucer in the *Frankelins Tale*, ver. 2310.

"Love wolle not be conſtreyn'd by maiſtery:
"When maiſtery cometh, the god of love anone
"Betith his winges, and farewell he is gone."

Hence Pope in his *Epiſtle of Eloiſa to Abelard:*

"Love, free as air, at ſight of human ties
"Spreads his light wings, and in a moment flies."

Our poet has the ſame thought in F. Q. iv. i. 46. "For love is free &c." UPTON.

XXVI.

Then ſpake one of thoſe ſix; "There dwelleth here
Within this caſtle-wall a Lady fayre,
Whoſe ſoveraine beautie hath no living pere;
Thereto ſo bounteous and ſo debonayre,
That never any mote with her compayre:
She hath ordaind this law, which we approve,
That every Knight which doth this way repayre,
In caſe he have no Lady nor no Love,
Shall doe unto her ſervice, never to remove:

XXVII.

"But if he have a Lady or a Love,
Then muſt he her forgoe with fowle defame,
Or els with us by dint of ſword approve,
That ſhe is fairer then our faireſt Dame;
As did this Knight, before ye hether came."
"Perdy," ſaid Britomart, "the choise is hard!
But what reward had he that overcame?"
"He ſhould advaunced bee to high regard,"
Said they, "and have our Ladies love for his reward.

XXVIII.

"Therefore aread, Sir, if thou have a Love."
"Love have I ſure," quoth ſhe, "but Lady none;
Yet will I not fro mine owne Love remove,

Ne to your Lady will I ſervice done,
But wreake your wronges wrought to this Knight alone,
And prove his cauſe." With that, her mortall ſpeare
She mightily aventred towards one,
And downe him ſmot ere well aware he weare;
Then to the next ſhe rode, and downe the next did beare.

XXIX.

Ne did ſhe ſtay till three on ground ſhe layd,
That none of them himſelfe could reare againe:
The fourth was by that other Knight diſmayd,
All were he wearie of his former paine;
That now there do but two of ſix remaine;
Which two did yield before ſhe did them ſmight.
" Ah!" ſaid ſhe then, " now may ye all ſee plaine,
That Truth is ſtrong, and trew Love moſt of might,
That for his truſty ſervaunts doth ſo ſtrongly fight."

XXVIII. 4. *Ne to your Lady will I ſervice* done,] *Do.* Anglo-Sax. bon, to do. Somn. UPTON.

XXVIII. 5. *But wreake* &c.] The ſenſe is, But revenge the wrongs which you have done to this ſingle Knight, by aſſaulting him all at once. CHURCH.

XXVIII. 7. ——— aventred] *Puſhed at a venture.* See the note on *aventring*, F. Q. iv. vi. 11. TODD.

XXX.

"Too well we ſee," ſaide they, "and prove too well
Our faulty weakenes, and your matchleſſe might:
Forthy, faire Sir, yours be the Damozell,
Which by her owne law to your lot doth light,
And we your liegemen faith unto you plight."
So underneath her feet their ſwords they mard,
And, after, her beſought, well as they might,
To enter in and reape the dew reward:
She graunted; and then in they all together far'd.

XXXI.

Long were it to deſcribe the goodly frame,
And ſtately port of Caſtle Joyeous,
(For ſo that Caſtle hight by common name,)
Where they were entertaynd with courteous
And comely glee of many gratious
Faire Ladies, and of many a gentle Knight;
Who, through a chamber long and ſpacious,

XXX. 6. ——————————— mard,] *Threw down.* Lat. *peſſundare*, to throw under foot. Junius.—This is corrected from the Errata ſubjoined to the firſt edition, which reads *ſhard.* CHURCH.

They *mard* their ſwords, that is, they deſtroyed the honour and dignity of them; they *did mar* them by ſo ignobly debaſing them. UPTON.

XXXI. 2. ——————————— *Caſtle Ioyeous,*] See the preliminary remarks on Spenſer's Imitations from old Romances. TODD.

Eftſoones them brought unto their Ladies ſight,
That of them cleeped was the Lady of Delight.

XXXII.

But, for to tell the ſumptuous aray
Of that great chamber, ſhould be labour loſt;
For living wit, I weene, cannot diſplay
The roiall riches and exceeding coſt
Of every pillour and of every poſt,
Which all of pureſt bullion framed were,
And with great perles and pretious ſtones emboſt;
That the bright gliſter of their beamës cleare
Did ſparckle forth great light, and glorious did appeare.

XXXIII.

Theſe ſtranger Knights, through paſſing, forth were led
Into an inner rowme, whoſe royaltee
And rich purveyance might uneath be red;
Mote Princes place beſeeme ſo deckt to bee.
Which ſtately manner whenas they did ſee,
The image of ſuperfluous riotize,
Exceeding much the ſtate of meane degree,
They greatly wondred whence ſo ſumptuous guize
Might be maintaynd, and each gan diverſely devize.

XXXIV.

The wals were round about apparelled
With coſtly clothes of Arras and of Toure;
In which with cunning hand was pourtrahed
The love of Venus and her paramoure,
The fayre Adonis, turned to a flowre;
A worke of rare device and wondrous wit.
Firſt did it ſhew the bitter balefull ſtowre,
Which her aſſayd with many a fervent fit,
When firſt her tender hart was with his beautie ſmit:

XXXIV. 1. *The wals were round about apparelled*
With coſtly clothes of Arras &c.] It is an abſurdity to deſcribe the walls of *Caſtle Ioyeous* as adorned with coſtly tapeſtry made at the cities of *Arras* and *Toure*.
T. WARTON.

'Tis uſual for poets to bring minuter circumſtances down to their own times: which may be more allowable in a Fairy, than in an Epick or Tragick, poem: and yet the moſt approved writers in both, have, by a kind of anticipation, alluded to their own cuſtoms and faſhions, arts and ſciences. So, in F. Q. i. iv. 14, he introduces the faſhionable dreſſes of Queen Elizabeth's court. And, in F. Q. i. iv. 26, he alludes to the *foule evil* not known, 'till brought into Europe by the crew of Columbus. Several of theſe anticipating alluſions occur not only in our poet, but in every the moſt correct poet of antiquity. UPTON.

XXXIV. 3. ——— *with* cunning hand] With *ſkilful hand*. So, in F. Q. i. v. 44. "The learned leach his *cunning hand* gan to his wounds to lay." Again, F. Q. v. vii. 6. "With *cunning hand* be wrought." So, in *Exod.* xxvi. 1. "Cherubims of *cunning* work." See alſo *Pſal.* cxxxvii. 5. "Let my right *hand* forget her *cunning*." But there the phraſe has a reference to *melodious ſkill*, as in Milton's *L'Allegro*, ver. 141. TODD.

XXXIV. 4. *The love of Venus* &c.] Mr. Malone ſuppoſes, that this paſſage might have ſuggeſted to Shakſpeare the deſign of penning his *Venus and Adonis*. TODD.

XXXV.

Then with what ſleights and ſweet allurements ſhe
Entyſt the boy, as well that art ſhe knew,
And wooed him her paramoure to bee;
Now making girlonds of each flowre that grew,
To crowne his golden lockes with honour dew;
Now leading him into a ſecret ſhade
From his beauperes, and from bright heavens vew,
Where him to ſleepe ſhe gently would perſwade,
Or bathe him in a fountaine by ſome covert glade:

XXXVI.

And, whilſt he ſlept, ſhe over him would ſpred
Her mantle colour'd like the ſtarry ſkyes,
And her ſoft arme lay underneath his hed,
And with ambroſiall kiſſes bathe his eyes;
And, whilſt he bath'd, with her two crafty ſpyes
She ſecretly would ſearch each daintie lim,
And throw into the well ſweet roſemaryes,
And fragrant violets, and paunces trim;
And ever with ſweet nectar ſhe did ſprinkle him.

XXXV. 7. ——— beauperes,] *Fair companions*, from *beau* and *pair*, a peer, equal. UPTON.

XXXVI. 5. ——— *with her two* crafty ſpyes] *Crafty ſpyes* is here a periphraſis for *eyes*, but a very inartificial one; as it may ſo eaſily be miſtaken for two perſons whom ſhe employed, with herſelf, to ſearch &c. T. WARTON.

XXXVI. 7. *And throw into the well ſweet roſemaryes,*
And fragrant violets, and paunces trim;
And ever with ſweet nectar ſhe did ſprinkle him.]

XXXVII.

So did ſhe ſteale his heedeleſſe hart away,
And ioyd his love in ſecret uneſpyde:
But for ſhe ſaw him bent to cruell play,
To hunt the ſalvage beaſt in forreſt wyde,
Dreadfull of daunger that mote him betyde
She oft and oft adviz'd him to refraine

Thus in his *Prothalamion:*

" Then forth they all out of their baſketts drew
" Great ſtore of flowres, the honour of the field,
" That to the ſence did fragrant odours yield;
" All which upon thoſe goodlie birds they threw,
" And all the waves did ſtrew;
" That like old Peneus waters they did ſeeme,
" When down along by Tempe's pleaſant ſhore,
" Scatter'd with flowres, through Theſſaly they ſtreame."

To theſe we may add, F. Q. vi. x. 14.

——— " And ever, as the crew
" About her daunſt, ſweet flowres that far did ſmell,
" And fragrant odours they upon her threw."

The circumſtance of throwing flowers into the water, is not unlike what Milton ſays of Sabrina's ſtream, in *Comus*, ver. 848, &c.

Statius introduces Love and the Graces ſprinkling Stella and Violantilla, on their wedding-night, with flowers and odours, Epithal. *Sylv.* I. ii. 19.

—— " Nec blandus Amor, nec Gratia ceſſat,
" Amplexum virides optatæ conjugis artus,
" Floribus innumeris, & olenti ſpargere thymbra."

And, in Com. Fl. Earin. *Sylv.* III. iv. 82, he ſpeaks of Venus pouring the fragrance of Amomum over Earinus in great abundance; a circumſtance not much unlike what is here mentioned concerning Venus and Adonis.

" Hunc multo Paphie ſaturabat amomo." T. WARTON.

XXXVII. 3. *But* for] But *becauſe*. So *for* is uſed in Shakſpeare's *Othello*, A. iii. S. iii. " Haply *for* I am black"—

——— " or, *for* I am declin'd
" Into the vale of years." TODD.

XXXVII. 5. Dreadfull *of daunger that mote him betyde*
She oft and oft adviz'd him to refraine
From chaſe of greater beaſtes,] Dreadfull, i. e.

From chaſe of greater beaſtes, whoſe brutiſh pryde
Mote breede him ſcath unwares: but all in vaine;
For who can ſhun the chance that deſt'ny doth ordaine?

XXXVIII.

Lo! where beyond he lyeth languiſhing,
Deadly engored of a great wilde bore;
And by his ſide the goddeſſe groveling
Makes for him endleſſe mone, and evermore
With her ſoft garment wipes away the gore
Which ſtaynes his ſnowy ſkin with hatefull hew:
But, when ſhe ſaw no helpe might him reſtore,
Him to a dainty flowre ſhe did tranſmew,
Which in that cloth was wrought, as if it lively grew.

XXXIX.

So was that chamber clad in goodly wize:
And rownd about it many beds were dight,
As whylome was the antique worldës guize,

full of the dread of danger, fearing what might betide him, ſhe thus adviſed him, Ov. *Met.* x. 545.

"Parce meo, juvenis, temerarius eſſe periclo;
"Neve feras, quibus arma dedit natura, laceſſe."

See alſo ibid. 705. UPTON.

XXXVIII. 1. *Lo! where* beyond] *Beyond*, that is, at ſome diſtance, *procul*: The paſſage ſeems imitated from Bion:

Κεῖται καλὸς Ἄδωνις ἐπ' ὤρεσι μηρὸν ὀδόντι
Λευκῷ λευκὸν ὀδόντι τυπεὶς, καὶ Κύπριν ἀνίᾳ
Λεπτὸν ἀποψύχων. UPTON.

Some for untimely eaſe, ſome for delight,
As pleaſed them to uſe that uſe it might:
And all was full of Damzels and of Squyres,
Dauncing and reveling both day and night,
And ſwimming deepe in ſenſuall deſyres;
And Cupid ſtill emongeſt them kindled luſtfull fyres.

XL.

And all the while ſweet Muſicke did divide
Her looſer notes with Lydian harmony;
And all the while ſweete birdes thereto applide

XXXIX. 8. *And ſwimming deepe* &c.] See the note on "*ſwim* in pleaſure," F. Q. ii. iii. 39. TODD.

XL. 1. ——————*ſweet Muſicke did* divide] As in Horace, "Imbelli citharа carmina *divides*," Od. I. xv. 15. Compare Seneca, *Herc. Oet.* ver. 1080. "Orpheus carmina *dividens*." Another paſſage in Spenſer might be mentioned, F. Q. i. v. 17.

"And all the while moſt heavenly melody
"About the bed *ſweet muſicke did* DIVIDE."

So Milton, *Ode on the Paſſion*, ver. 4. "My Muſe with Angels did *divide* to ſing," where ſee the note. T. WARTON.

XL. 2. ——————*with* Lydian *harmony*;] The *Lydian* harmony was conſidered as a provocative to pleaſure. Roger Aſcham, in his *Toxophilus*, edit. 1571, fol. 7, ſays, "This I am ſure, that Plato and Ariſtotle bothe, in their Bookes entreatinge of the commonwealth, where they ſhew howe youthe ſhould be brought vppe in iiii thinges, in readinge, in writinge, in exerciſe of bodye, and ſinginge, do make mention of Muſicke and all kindes of it; wherein they both agree, that [the] *Muſicke vſed amonges the Lydians* is very ill for yonge men, which be ſtudentes for vertue and learning, *for* [on account of] *a certain nyce, ſofte, and ſmothe ſweteneſſe of it*, which would rather entice them to noughtines than ſtirre them to honeſtye." Dryden, it may be added, has adopted theſe characteriſticks;

"*Softly ſweet* in LYDIAN meaſures
"Soon he *ſooth'd his ſoul to pleaſures*." TODD.

Their daintie layes and dulcet melody,
Ay caroling of love and iollity,
That wonder was to heare their trim conſórt.
Which when thoſe Knights beheld, with ſcornefull eye
They ſdeigned ſuch laſcivious diſport,
And loath'd the looſe demeanure of that wanton ſort.

XLI.

Thence they were brought to that great Ladies vew,
Whom they found ſitting on a ſumptuous bed
That gliſtred all with gold and glorious ſhew,
As the proud Perſian queenes accuſtomed:
She ſeemd a woman of great bountihed
And of rare beautie, ſaving that aſkaunce
Her wanton eyes (ill ſignes of womanhed)
Did roll too lightly, and too often glaunce,
Without regard of grace or comely amenaunce.

XL. 4. ——— dulcet *melody*,] So Milton, *Par. L.* B. i. 711.

——— " with the ſound
" Of *dulcet* ſymphonies." CHURCH.

XL. 9. ——— ſort.] *Company*. See Mr. Warton's note on *ſort*, F. Q. vi. ix. 5. TODD.

XLI. 8. *Did roll too* lightly,] This emendation was made by the firſt folio. Spenſer's own editions read, " Did roll too *highly*," which the edition of 1751 follows. All the reſt read *lightly*. Mr. Upton here cites II *Pet.* ii. 14. " Having eyes full of adultery, and that cannot ceaſe from ſin," (*rolling too lightly*.) TODD.

XLII.

Long worke it were, and needleſſe, to devize
Their goodly entertainement and great glee:
She cauſed them be led in courteous wize
Into a bowre, diſarmed for to be,
And cheared well with wine and ſpiceree:
The Redcroſſe Knight was ſoon diſarmed there;
But the brave Mayd would not diſarmed bee,
But onely vented up her umbriëre,
And ſo did let her goodly viſage to appere.

XLII. 5. ——————— *with wine and ſpiceree*:] Theſe are uſual recreations, on various occaſions, in romances. So, at the wedding, in *Bevis of Hampton*:

"The Earle came and did reioyce,
"With Barons a great companie,
"And poſſets made with *ſpicerie*,
"When they had drunken *wine*."

So Chaucer, in the *Legend of Dido*, ver. 185.

"The *ſpicis* parted, and the *wine* agon,
"Unto his chamber he is lad anon."

The *wine* and *ſpicery* ſhould ſeem indeed no improper refreſhments for wounded or weary knights. It appears to have been a cuſtom not to retire to bed without them, whence the French expreſſion *vin de conge*, which we muſt tranſlate *the wine of diſmiſſion*, in other words, *the liberty to withdraw*. See L'hyſtoire et plaiſante Cronicque du petit Jehan de Saintre, 4to. bl. l. f. d. fol. xi. "Les tabours et meneſtriers commencerent à bien ſonner, et les cueurs ioyeux commencerent à dancer; puis à chanter; tant que le Roy pour ſoy retraire demãda les *eſpices* & VIN DE CONGE." In the romance of the *Squire of Low Degree*, various ſorts of wine are enumerated, among which is wine *deſpice*.

TODD.

XLII. 8. *But onely* vented up *her* umbriëre,] *Vented up*, i. e. ſhe gave *vent* to, or lifted up, the viſor of her helmet; *wore her beaver up*, as Shakſpeare expreſſes it in Hamlet. So the Amazonian Bradamant lifts up her *vental* or *umbriere*, and diſcovers herſelf to Aſtolfo, *Orl. Fur.* C. xxiii. 10.

XLIII.

As when fayre Cynthia, in darkeſome night,
Is in a noyous cloud enveloped,
Where ſhe may finde the ſubſtance thin and light,
Breakes forth her ſilver beames, and her bright hed
Diſcovers to the world diſcomfited;
Of the poore traveiler that went aſtray
With thouſand bleſſings ſhe is heried:
Such was the beautie and the ſhining ray,
With which fayre Britomart gave light unto the day.

——— " Ed alzo la viſiera
" E chiaramente fe veder ch'ella era."
So again to Ferrau, C. xxxv. 78.
" Teneva la viſiera alta dal viſo."
Juſt in the ſame ſenſe as in the next Canto, ſt. 24.
" Through whoſe bright ventayle lifted up on high
" His manly face—lookt forth—"
The *ventayle* is the *vent* or breathing part of the helmet, which is made to lift up. Thus G. Douglas, in his verſion of Virgil, *Æn.* xii. 434. " Per galeam," *throw his helmes* VENTALE. Chaucer writes it *aventaile*, and after him his imitator Lydgate. 'Tis likewiſe called *umbriere* from *ombrare*, becauſe it ſhadows the face. UPTON.

XLIII. 1. *As when fayre Cynthia, in darkeſome night*, &c.] This is a very elegant and happy alluſion. He might have taken the hint from Heliodorus, p. 223, where Chariclea in a mean dreſs is compared to the moon ſhining through a cloud; ὅιον νέφους αὐγὴ σεληνάιας διεξέλαμπεν: Or rather he might have in view, (putting here the moon for the ſun,) thoſe poets whom I ſhall cite in a note on F. Q. iii. ix. 20. UPTON.

XLIII. 6. *Of the poore traveiler* &c.] Milton plainly alludes to this paſſage in his Maſk, ver. 331.
" Unmuffle, ye faint ſtars; and thou, fair moon,
" That wont'ſt to love *the traveller's beniſon*,
" Stoop thy pale viſage &c." CHURCH.

XLIV.

And eke thoſe ſix, which lately with her fought,
Now were diſarmd, and did themſelves preſent
Unto her vew, and company unſought;
For they all ſeemed courteous and gent,
And all ſixe brethren, borne of one parent,
Which had them traynd in all civilitee,
And goodly taught to tilt and turnament;
Now were they liegmen to this Ladie free,
And her Knights-ſervice ought, to hold of her in fee.

XLV.

The firſt of them by name Gardantè hight,
A iolly perſon, and of comely vew;
The ſecond was Parlantè, a bold Knight;
And next to him Iocantè did enſew;
Baſciantè did himſelfe moſt courteous ſhew;
But fierce Bacchantè ſeemd too fell and keene;
And yett in armes Noctantè greater grew:

XLIV. 8. ——— *Ladie* free,] The epithet which Chaucer gives to Venus, *Kn. Tale*, ver. 2388. edit. Tyrwhitt.

" Of fayre yong Venus, freſh and *free*."

Fair and *free*, applied to the ladies, are commonly joint epithets in the metrical romances, as Mr. Warton has obſerved, who alſo gives an inſtance of *free* alone, from Syr *Eglamour*: " Criſtabell, your daughter *free*." The Lady of the Caſtle, in the romance of *Ippomedon*, cited by Mr. Warton in his Hiſt. of Eng. Poetry, is " gent and *fre*." The term *free* is equal to our phraſe of *genteel*, of *free* or eaſy carriage. See notes to Anc. Scot. Poems, ii. 424. TODD.

XLIV. 9. ——— ought,] *Owed* her. CHURCH.

All were faire Knights, and goodly well beſeene;
But to faire Britomart they all but ſhadowes beene.

XLVI.

For ſhee was full of amiable grace
And manly terror mixed therewithall;
That as the one ſtird up affections bace,
So th' other did mens raſh deſires apall,
And hold them backe that would in error fall:
As hee that hath eſpide a vermeill roſe,
To which ſharp thornes and breres the way forſtall,
Dare not for dread his hardy hand expoſe,
But, wiſhing it far off, his ydle wiſh doth loſe.

XLVII.

Whom when the Lady ſaw ſo faire a wight,
All ignorant of her contráry ſex,

XLVI. 1. *For ſhee was full of amiable grace*
And manly terror &c.] Claudian, *Conſ. Pr. & Ol.*
" Miſcetur decori virtus, pulcherque ſevero
" Armatur terrore pudor." JORTIN.
Compare Petrarch, *Son.* 139, Parte prima.
" Ed ha sì uguale alle bellezze orgoglio,
" Che di piacere altrui par che le ſpiaccia."
P. Fletcher, in his deſcription of married Chaſtity, has not forgotten his maſter Spenſer, *Purp. Iſl.* 1633, C. x. 25.
" And in her eyes thouſand chaſte graces move,
" Checking vain thoughts with awful majeſty."
With any or all of theſe paſſages Milton's countenance of Minerva may be proudly compared, *Com.* ver. 150.
The " rigid looks of chaſte auſterity,
" And noble grace that daſh'd brute violence
" With ſudden adoration and blank awe." TODD.

(For ſhee her weend a freſh and luſty Knight,)
Shee greatly gan enamoured to wex,
And with vaine thoughts her falſed fancy vex:
Her fickle hart conceived haſty fyre,
Like ſparkes of fire which fall in ſclender flex,
That ſhortly brent into extreme deſyre,
And ranſackt all her veines with paſſion entyre.

XLVIII.

Eftſoones ſhee grew to great impatience,
And into termes of open outrage bruſt,

XLVII. 3. ——— *a* freſh *and* luſty Knight,] So Gower, in his *Confeſſ. Amant.* L. viii. fol. 175. b. calls Apollonius, "a yonge, a *freſhe*, a *luſtie knight*." We may obſerve a ſimilar phraſe in Scripture, "Making thee *young* and *luſty* as an eagle." TODD.

XLVII. 7. *Like ſparkes of fire* &c.] Ovid, *Met.* i. 492.

"Utque leves ſtipulæ demptis adolentur ariſtis."

Again, *Met.* vi. 455.

"Non ſecus exarſit—
"Quàm ſiquis canis ignem ſupponat ariſtis." UPTON.

Ibid. ——— which *fall*] So I read with the poet's ſecond edition, to which the folios, Hughes, and Tonſon's edition in 1758, have conformed. The firſt edition reads, "*that* fall," which the editions of 1751, of Church, and Upton, follow; but it was perhaps altered by the poet on account of the repetition of *that* in the next line. TODD.

XLVII. 9. ——— *with paſſion* entyre.] That is, *inward* heat, "*in-burning* fire," ſt. 53. See the note on F. Q. iv. viii. 23. Milton too uſes *entire* for *inward*, Par. L. B. x. 8. "The mind of man, with ſtrength *entire* and free will armd." CHURCH.

XLVIII. 2. ——— bruſt,] The folios and Hughes improperly read *burſt*. Spenſer's own editions read *bruſt*, which all the reſt follow. So, in the next canto, ſt. 19. "But *bruſting* forth &c." Where Hughes has converted it into *burſting*. Our old language muſt not thus be demoliſhed. See G. Douglas's *Virgil*, B. xii. "The flambe out *braſtin* &c." And Phaer's *Virgil*, B. ii. "And now the barres aſunder

That plaine diſcovered her incontinence;
Ne reckt ſhee who her meaning did miſtruſt;
For ſhe was given all to fleſhly luſt,
And poured forth in ſenſuall delight,
That all regard of ſhame ſhe had diſcuſt,
And meet reſpect of honor put to flight:
So ſhameleſſe beauty ſoone becomes a loathly ſight.

XLIX.

Faire Ladies, that to love captíved arre,
And chaſte deſires doe nouriſh in your mind,
Let not her fault your ſweete affections marre;
Ne blott the bounty of all womankind
'Mongſt thouſands good, one wanton dame to find:

braſt." And the old Morality of *Every-Man*, Hawkins's Eng. Dr. i. 65. "Thy heart to *braſt.*" And *Hycke-Scorner*, ib. 78. "His vaynes *braſte* and broſed." TODD.

XLVIII. 7. ——————— diſcuſt,] *Shaken off.* Lat. *diſcutere.* Ital. *diſcoſtare*, to remove or put away. UPTON.

XLIX. 1. *Faire Ladies,*] Spenſer apoſtrophiſes the Ladies, whom he would not have blamed for the fault of one. In the ſame manner he addreſſes them, leſt they ſhould take amiſs his epiſode of Malbecco and Hellenore, F. Q. iii. ix. 1. Arioſto addreſſes them in the ſame manner, which the reader, at his leiſure, may compare with Spenſer, C. xxii. 1, and C. xxviii. 1. UPTON.

XLIX. 4. ——————— *the* bounty] *Goodneſs.* Fr. bonté. So Chaucer, p. 115. edit. Urr.

"Thou Maide and Mothir —
"In whom that God of *bounté* choſe to wonne."

See alſo the note on F. Q. iii. ix. 4. CHURCH.

Emongſt the roſes grow ſome wicked weeds:
For this was not to love, but luſt, inclind;
For love does alwaies bring forth bounteous deeds,
And in each gentle hart deſire of honor breeds.

L.

Nought ſo of love this looſer Dame did ſkill,
But as a cole to kindle fleſhly flame,
Giving the bridle to her wanton will,
And treading under foote her honeſt name:
Such love is hate, and ſuch deſire is ſhame.
Still did ſhe rove at her with crafty glaunce
Of her falſe eies, that at her hart did ayme,
And told her meaning in her countenaunce;
But Britomart diſſembled it with ignoraunce.

LI.

Supper was ſhortly dight, and downe they ſatt;

XLIX. 6. *Emongſt the roſes grow ſome* wicked *weeds:*] That is, *noxious*. Compare Chaucer, *Troilus and Creſſ.* i. 947.

" For thilke ground that berith the wedis wicke,
" Berith eke theſe wholſome herbis as full oft,
" And nexte to the foule nettle rough and thicke
" The roſe ywexith ſote:"

Which our old bard tranſlated from Ovid, *Remed. Amor.* ver. 45.

" Terra ſalutares herbas, eademque nocentes
" Nutrit, et urticæ proxima ſæpe roſa eſt." UPTON.

XLIX. 8. *For Love does alwaies bring forth bounteous deeds, And in each gentle hart deſire of honor breeds.*] Berni, *Orl. Innam.* L. ii. C. iv. ſt. 3.

" Amor dà all' avarizia, all' ozio bando,
" E' l core accende all' onorate impreſe." UPTON.

L. 9. *But Britomart* &c.] That is, Britomart ſeemed as though ſhe underſtood her not. CHURCH

Where they were ſerved with all ſumptuous fare,
Whiles fruitfull Ceres and Lyæus fatt
Pourd out their plenty, without ſpight or ſpare;
Nought wanted there that dainty was and rare:
And aye the cups their bancks did overflow;
And aye betweene the cups ſhe did prepare
Way to her love, and ſecret darts did throw;
But Britomart would not ſuch guilfull meſſage know.

LII.

So, when they ſlaked had the fervent heat
Of appetite with meates of every ſort,
The Lady did faire Britomart entreat
Her to diſarme, and with delightfull ſport
To looſe her warlike limbs and ſtrong effórt:
But when ſhee mote not thereunto be wonne,
(For ſhee her ſexe under that ſtraunge purpórt
Did uſe to hide, and plaine apparaunce ſhonne,)
In playner wiſe to tell her grievaunce ſhe begonne;

LII. 5. *To looſe her warlike limbs and ſtrong effórt:*] That is, to let looſe, or to unlooſe, her warlike limbs, and to lay aſide her ſternneſſe, force or effort, *to looſe her effort*, to relax a little. The ſame verb, with ſome difference of ſignification, is applied to two different ſubſtantives. UPTON.

LIII.

And all attonce diſcovered her deſire
With ſighes, and ſobs, and plaints, and piteous griefe,
The outward ſparkes of her in-burning fire:
Which ſpent in vaine, at laſt ſhe told her briefe,
That, but if ſhe did lend her ſhort reliefe
And doe her comfort, ſhe mote algates dye.
But the chaſte Damzell, that had never priefe
Of ſuch malengine and fine forgerye,
Did eaſely beleeve her ſtrong extremitye.

LIV.

Full eaſy was for her to have beliefe,
Who by ſelf-feeling of her feeble ſexe,
And by long triall of the inward griefe
Wherewith imperious love her hart did vexe,
Could iudge what paines doe loving harts perplexe.
Who means no guile, be guiled ſooneſt ſhall,
And to faire ſemblaunce doth light faith annexe:

LIII. 5. ——— but if] *Unleſs.* See alſo F. Q. iii. xii. 35. Thus Chaucer, p. 101. edit. Urr.

" Goth now, quoth ſhe, and doth my Lord'is heſt,
" But o thing wolde I praye you of your grace,
" (*But if* my Lorde forbid it you,) at leſt
" Burie this litil bodie in ſome place,
" That no beſtis or foulis it may race." CHURCH.

LIII. 8. *Of ſuch* malengine] *Guile.* See the note on *Malengin*, F. Q. v. ix. 5. TODD.

The bird, that knowes not the falſe fowlers call,
Into his hidden nett full eaſely doth fall.

LV.

Forthy ſhe would not in diſcourteiſe wiſe
Scorne the faire offer of good will profeſt;
For great rebuke it is love to deſpiſe,
Or rudely ſdeigne a gentle harts requeſt;
But with faire countenaunce, as beſeemed beſt,
Her entertaynd; nath'leſſe ſhee inly deemd
Her love too light, to wooe a wandring gueſt;
Which ſhe miſconſtruing, thereby eſteemd
That from like inward fire that outward ſmoke had ſteemd.

LVI.

Therewith awhile ſhe her flit fancy fedd,
Till ſhe mote winne fit time for her deſire;
But yet her wound ſtill inward freſhly bledd,
And through her bones the falſe inſtilled fire
Did ſpred itſelfe, and venime cloſe inſpire.

LV. 1. *Forthy ſhe would not* in diſcourteiſe wiſe] That is, *diſcourteouſly*. So, F. Q. iii. ii. 24. And "in complete wize," i. e. compleatly, "in ſecrete wize," i. e. ſecretly, F. Q. iii. vi. 23. UPTON.

LV. 8. *Which*] That is, which affable behaviour. CHURCH.

LVI. 4. *And through her bones the falſe inſtilled fire*
Did ſpred itſelfe, and venime cloſe inſpire.] Virgil, *Æn.* iv. 66.

——— "Eſt molles flamma medullas
"Interea, et tacitum vivit ſub pectore vulnus."

UPTON.

Tho were the tables taken all away;
And every Knight, and every gentle Squire,
Gan chooſe his Dame with *baſciomani* gay,
With whom he ment to make his ſport and courtly play.

LVII.

Some fell to daunce; ſome fell to hazardry;
Some to make love; ſome to make meryment;
As diverſe witts to diverſe things apply:
And all the while faire Maleeaſta bent
Her crafty engins to her cloſe intent.

LVI. 8. ——————— baſciomani] With *baſciomani*, Ital. With kiſſing her hands: a phraſe, perhaps common on our author's age, when Italian manners were univerſally affected. T. WARTON.

The phraſe ſeems rather to be of Spaniſh origin, at leaſt in this gallant employment of it. Puttenham, ſpeaking of the Engliſh ladies, ſays, "With vs the wemen giue their mouth to be kiſſed; in other places their cheek; in many places their *hand*, or, in ſteed of an offer to the hand, to ſay theſe words, *Bezo los manos.*" Arte of Engliſh Poeſie, 4to. 1589, p. 239. See alſo Barnabe Rich's *Faults and nothing but Faults*, 1606, p. 8, where he deſcribes an affected traveller, who, "at his returne, hath but ſome few fooliſh phraſes in the French, Spaniſh, or Italian language, with the *baſelos manos*, the ducke, the mump, and the ſhrugge, &c." TODD.

LVII. 1. ——————— *to* hazardry;] In F. Q. ii. v. 13, this word ſignifies *raſhneſs*. Here it means *playing at hazard*. The characters in romance may be often found amuſing themſelves at paſtimes of this kind. Thus, in The right pleſaunt and goodly Hiſtorie of the foure ſonnes of Aimon, Fol. 1554. "Now was ſet Berthelot and the worthy Renawde for to *playe at the ches* which were of yvory, whereof the boorde was of gold maſſy, &c." fol. xiv. See alſo ibid. Ch. ii. *Hazard* was perhaps the more faſhionable game in the reign of Eliſabeth. TODD.

By this th' eternall lampes, wherewith high Iove
Doth light the lower world, were halfe yſpent,
And the moiſt daughters of huge Atlas ſtrove
Into the ocean deepe to drive their weary drove.

LVIII.

High time it ſeemed then for everie wight
Them to betake unto their kindly reſt:
Efteſoones long waxen torches weren light
Unto their bowres to guyden every gueſt:
Tho, when the Britoneſſe ſaw all the reſt
Avoided quite, ſhe gan herſelfe deſpoile,
And ſafe committ to her ſoft fethered neſt;
Wher through long watch, and late daies weary toile,
She ſoundly ſlept, and carefull thoughts did quite aſſoile.

LIX.

Now whenas all the world in ſilence deepe

LVII. 8. *And the* moiſt *daughters* &c.] The Hyades, a conſtellation of ſeven ſtars in the head of the Bull. The claſſick poets ſuppoſe they occaſion rain. Spenſer therefore calls them the *moiſt* daughters. CHURCH.

LVIII. 4. *Unto their* bowres] *Chambers.* See the note on "inner *bower*," F. Q. i. viii. 5. TODD.

LVIII. 9. ——————————— aſſoile.] Did *put off*, or was *freed from.* See the note on *aſſoile*, F. Q. ii. v. 19. TODD.

LIX. 1. *Now whenas all the world* &c.] Mallet, when he penned the original opening of his beautiful and affecting ballad, might have had this ſtanza in his mind. He is certainly now and then a gleaner of old Engliſh poetry. And his ballad thus began:

Yſhrowded was, and every mortall wight
Was drowned in the depth of deadly ſleepe;
Faire Malecaſta, whoſe engrieved ſpright
Could find no reſt in ſuch perplexed plight,
Lightly aroſe out of her wearie bed,
And, under the blacke vele of guilty night,
Her with a ſcarlott mantle covered
That was with gold and ermines faire enveloped.

LX.

Then panting ſofte, and trembling every ioynt,
Her fearfull feete towards the bowre ſhe mov'd,
Where ſhe for ſecret purpoſe did appoynt
To lodge the warlike Maide, unwiſely loov'd;
And, to her bed approching, firſt ſhe proov'd

" When all was wrapt in dark midnight,
" And all were faſt aſleep, &c."

This introduction he injudiciouſly converted into a cold and quaint periphraſis:

" 'Twas at the ſilent ſolemn hour,
" When night and morning meet!" TODD.

LX. 1. *Then panting* ſofte,] Breathing *ſoftly*. So Milton uſes the adjective adverbially, *Par. L.* B. v. 17.

——————— " then with voice
" Mild, as when Zephyrus on Flora breathes,
" Her hand *ſoft* touching, whiſper'd &c." CHURCH.

LX. 5. *And, to her bed approching*, &c.] This paſſage might have been imitated from the following, Virg. *Ciris*, 208.

" Cum furtim tacito deſcendens Scylla cubili
" Auribus arrectis nocturna ſilentia tentat,
" Et preſſis tenuem ſingultibus aëra captat:
" Tum ſuſpenſa levans digitis veſtigia primis
" Egreditur."

Compare alſo Ovid, *Faſt.* i. 425, Tibullus, *El.* ii. 75, and Arioſto, C. xxviii. 62, 63. UPTON.

Whether ſhe ſlept or wakte: with her ſofte hand
She ſoftely felt if any member moov'd,
And lent her wary eare to underſtand
If any puffe of breath or ſigne of ſence ſhee fond.

LXI.

Which whenas none ſhe fond, with eaſy ſhifte,
For feare leaſt her unwares ſhe ſhould abrayd,
Th' embroder'd quilt ſhe lightly up did lifte,
And by her ſide herſelfe ſhe ſoftly layd,
Of every fineſt fingers touch affrayd;
Ne any noiſe ſhe made, ne word ſhe ſpake,
But inly ſighd. At laſt the royall Mayd
Out of her quiet ſlomber did awake,
And chaungd her weary ſide the better eaſe to take.

LX. 8. ——— *her* wary *eare*] Her *cautious* and *attentive* ear. I adopt this emendation, with Mr. Hughes and Mr. Church, from the firſt folio. Spenſer's own editions read *weary*, which Mr. Upton however conſiders as the Anglo-Sax. ſpelling, pæɼe, *cautus*. TODD.

LX. 9. ——— fond.] The folios read *fand*, as the rhyme directs; but I believe Spenſer gave it, *hond, underſtond, fond*. See the next canto, ſt. 52, *fond, withſtond*. And here immediately follows, "Which whenas none ſhe *fond*." UPTON.

Mr. Church ſilently reads, *hond, underſtond, fond*. Hughes and Tonſon's edition in 1758 follow the reading of the folios. The editions of 1751 and Mr. Upton adopt the poet's own text, which I have followed. Some deviations from the exactneſs here required muſt be expected in ſo long a poem. Thus, in the third ſtanza of this canto, we have *overronne, ſunne, wonne*; upon which, however, the critics are ſilent. TODD.

LXI. 2. ——— abrayd,] *Awake*. See the note on *did out of ſleep abray*, F. Q. iv. vi. 36. TODD.

LXII.

Where feeling one cloſe couched by her ſide,
She lightly lept out of her filed bedd,
And to her weapon ran, in minde to gride
The loathed leachour: but the Dame, halfe dedd
Through ſuddeine feare and ghaſtly drerihedd
Did ſhrieke alowd, that through the hous it rong,
And the whole family therewith adredd
Raſhly out of their rouzed couches ſprong,
And to the troubled chamber all in armes did throng.

LXIII.

And thoſe ſixe Knightes, that Ladies champions,
And eke the Redcroſſe Knight ran to the ſtownd,
Halfe armd and halfe unarmd, with them attons:
Where when confuſedly they came, they fownd
Their Lady lying on the ſenceleſſe grownd:
On th' other ſide they ſaw the warlike Mayd

LXII. 2. ——— *out of her* filed *bedd,*] Out of her *defiled* bed. See the note on *file*, Shep. Cal. *July*. TODD.

LXII. 3. ——— *to* gride] See the notes on *gride*, Shep. Cal. *Februarie*. TODD.

LXII. 8. Raſhly] *Inconſiderately*, not knowing why or wherefore. CHURCH.

Al in her ſnow-white ſmocke, with locks unbownd,
Threatning the point of her avenging blade;
That with ſo troublous terror they were all diſmayd.

LXIV.

About their Ladye firſt they flockt arownd;
Whom having laid in comfortable couch,
Shortly they reard out of her froſen ſwownd;
And afterwardes they gan with fowle reproch
To ſtirre up ſtrife, and troublous contecke broch:
But, by enſample of the laſt dayes loſſe,
None of them raſhly durſt to her approch,
Ne in ſo glorious ſpoile themſelves emboſſe:
Her ſuccourd eke the Champion of the Bloody Croſſe.

LXV.

But one of thoſe ſixe knights, Gardantè hight,
Drew out a deadly bow and arrow keene,
Which forth he ſent with felonous deſpight
And fell intent againſt the Virgin ſheene:
The mortall ſteele ſtayd not till it was ſeene

LXIV. 5. ——————— contecke] Spenſer here, when he might have uſed *conteſt*, chooſes rather Chaucer's obſolete term *conteck*. Thus, in the *Knights Tale*, ver. 2006.

"*Conteke* with bloody knyves, and ſharpe menace."

See alſo *Nonnes Pr. T.* ver. 10047. Our poet had uſed it before in his *May* and *September*. T. WARTON.

LXIV. 8. ——————— emboſſe:] *Adorn.* See the note on *emboſſe*, F. Q. iv. iv. 15. TODD.

To gore her ſide; yet was the wound not deepe,
But lightly raſed her ſoft ſilken ſkin,
That drops of purple blood thereout did weepe,
Which did her lilly ſmock with ſtaines of vermeil ſteep.

LXVI.

Wherewith enrag'd ſhe fiercely at them flew,
And with her flaming ſword about her layd,
That none of them foule miſchiefe could eſchew,
But with her dreadfull ſtrokes were all diſmayd:
Here, there, and every where, about her ſwayd
Her wrathfull ſteele, that none mote it abyde;
And eke the Redcroſſe Knight gave her good ayd,
Ay ioyning foot to foot, and ſyde to ſyde;
That in ſhort ſpace their foes they have quite terrifyde.

LXV. 7. *But lightly raſed her ſoft ſilken ſkin,*
That drops of purple blood thereout did weepe,
Which did her lilly ſmock with ſtaines of vermeil ſteep.]

Compare this paſſage with F. Q. i. v. 9. I believe our poet had Homer in view, where Menelaus is wounded; for he almoſt literally tranſlates him, *Il.* δ. 139.

Ακρότατον δ' ἄρ' ὀϊστὸς ἐπέγραψε χρόα φωτός·
Αυτίκα δ' ἔῤῥεεν αἷμα κελαινεφὲς ἐξ ὠτείλης.

When Menelaus was wounded, 'tis added that the purple blood flowed down and ſtained his thighs and feet juſt as when ivory is ſtained with vermillion. UPTON.

LXVII.

Tho, whenas all were put to ſhamefull flight,
The noble Britomartis her arayd,
And her bright armes about her body dight:
For nothing would ſhe lenger there be ſtayd,
Where ſo looſe life, and ſo ungentle trade,
Was uſd of Knightes and Ladies ſeeming gent:
So, earely, ere the groſſe earthes gryeſy ſhade
Was all diſperſt out of the firmament,
They tooke their ſteeds, and forth upon their iourney went.

LXVII. 7. ——— *the groſſe earthes* gryeſy ſhade] Quære, *gryeſly*, i. e. griſly, horrible. CHURCH.

So "*grieſly* night," F. Q. i. v. 20, iv. vii. 22. "*Grieſly* ſhadows," F. Q. ii. vii. 51, iii. iv. 54. "*Grieſly ſhade*," F. Q. iii. vi. 37. "*Grieſly ſhades* of night," F. Q. v. x. 33. If we keep the received reading "*gryeſy ſhade*," we muſt interpret it (though ſomewhat far-fetched) *moiſt*, *humid*, as in Virgil, *Æn.* ii. 8. "*Humida* nox." And in *Æn.* iii. 589. "*Humentemque* Aurora polo dimoverat *umbram*." Again, in *Æn.* iv. 351. "*Humentibus umbris*." Let the reader pleaſe himſelf; though I think the place is to be altered rather than interpreted. UPTON.

Gryeſy is probably the true reading, as the context "*groſſe* earth" ſeems to countenance it. G. Douglas, in his tranſlation of Virgil, B. iii. ſays,

——————— "the dirk nycht
"With hir *donk ſchaddow* hydis of the erth the ficht:"

Where *donk* is uſed for *wet* or *moiſt*. So Spenſer may have intended *gryeſy* for *dirty*, *moiſt*, or *foggy*. Nor would he, I think, have introduced the epithet *groſſe*, if he had not written *gryeſy*, however quaint it may appear. TODD.

CANTO II.

The Redcroſſe Knight to Britomart
Deſcribeth Artegall:
The wondrous Myrrhour, by which ſhe
In love with him did fall.

I.

HERE have I cauſe in men iuſt blame to find,
That in their proper praiſe too partiall bee,
And not indifferent to woman kind,
To whom no ſhare in armes and chevalree
They doe impart, ne maken memoree
Of their brave geſtes and proweſſe martiall:
Scarſe do they ſpare to one, or two, or three,
Rowme in their writtes; yet the ſame writing ſmall
Does all their deedes deface, and dims their glories all.

II.

But by recórd of antique times I finde
That wemen wont in warres to beare moſt ſway,

I. 1. *Here have I cauſe in men iuſt blame to find,* &c.] See the notes on F. Q. iii. iv. 1. TODD.

I. 3. ——— indifferent] *Impartial.* So, in our Liturgy, of the magiſtrates: "That they may truly and *indifferently* miniſter juſtice to the puniſhment of wickedneſs and vice, &c." TODD.

And to all great exploites themſelves inclin'd,
Of which they ſtill the girlond bore away;
Till envious men, fearing their rules decay,
Gan coyne ſtreight lawes to curb their liberty:
Yet, ſith they warlike armes have laide away,
They have exceld in artes and pollicy,
That now we fooliſh men that prayſe gin eke t'envý.

III.

Of warlike puiſſaunce in ages ſpent,
Be thou, faire Britomart, whoſe prayſe I wryte;
But of all wiſedom bee thou precedent,
O ſoveraine Queene, whoſe prayſe I would endyte,
Endite I would as dewtie doth excyte;
But ah! my rymes too rude and rugged arre,
When in ſo high an obiect they doe lyte,
And, ſtriving fit to make, I feare, doe marre:

III. 7. *When* in *ſo high an obiect* &c.] *In* is often uſed in old writers, where now we uſe *on*. Thus, in F. Q. iii. iv. 16.

" But ſhe againe him *in* the ſhield did ſmite."

We ſhould ſay, " *on* the ſhield." Again, F. Q. v. iv. 40.

——— " And *in* his necke
" Her proud foot ſetting."

So Milton, *Par. L.* B. i. 52. " Rolling *in* the fiery flood." Again, B. i. 324. " Rolling *in* the flood." Again, B. iii. 448. " All who *in* vain things built their fond hope." Theſe paſſages of Milton Dr. Bentley alters. UPTON.

III. 8. *And, ſtriving fit to make, I feare, doe marre*:] Mr. Upton remarks, that *make*, in this paſſage, ſignifies to *verſify*,

Thyſelfe thy prayſes tell, and make them knowen farre.

ΠΟΙΕΙΝ, *verſus facere.* But there is reaſon to think, that *make* is here oppoſed to *marre*, in the ſame ſenſe as it is in the following lines, F. Q. iv. i. 29.

" Likewiſe unequall were her handës twaine,
" That one did reach, the other puſht away,
" That one did *make*, the other *mard* againe."

Make and *marr* were thus uſed together, as it were proverbially, in our author's age. Thus Harington, in his Arioſto, B. v. 19.

" In vaine I ſeeke my duke's love to expound,
" The more I ſeeke to *make*, the more I *mard*."

Again, B. xx. 52.

" Yes, anſwer'd Guidon, be I *made* or *mard*."

Again, B. xxx. 9.

" Ten years would hardly *make* that he would *marr*."

Thus alſo G. Turberville, *To the Counteſs of Warwick*, Ann. 1570.

" Should *make* or *marre* as ſhe ſaw cauſe."

And in theſe lines from an old tranſlation of Ovid, quoted by the author of *The Arte of Engliſh Poeſie:* Medea of her children: B. iii. C. 19.

" Was I not able to *make* them I pray you tell,
" And am I not able to *marre* them as well?"

Again, in an old bombaſt play ridiculed by Shakeſpeare, " And *make* and *marre* the fooliſh fates," *Midſ. N. Dr.* A. iv. S. i. But it is needleſs to multiply examples; nor do I believe that the phraſe is now quite obſolete in converſation. The meaning therefore of the lines before us is, " My verſes are quite unpoliſhed for ſo ſublime a ſubject, ſo that I ſpoil or deſtroy, inſtead of producing or executing, any thing great or perfect."

In the paſtoral JUNE, *make* is manifeſtly uſed in the ſenſe *verſify*; and for this we have moreover the teſtimony of E. K.

" The god of ſhepheards Tityrus is dead,
" Who taught me homely as I can to *make*."

Again, in *Colin Clouts come home again:*

" Beſides her peerleſſe ſkill in *making* well,
" And all the ornaments of wondrous wit."

That is, queen Eliſabeth, whom in another place he calls a *peerleſſe poeteſſe*. Again, in his *Aprill.*

" And hath he ſkill to *make* ſo excellent,
" Yet hath ſo little ſkill to bridle love?"

IV.

She, traveiling with Guyon, by the way

The author of *The Arte of Engliſh Poeſie* generally uſes *maker* for *poet*, ΠΟΙΗΤΗΣ, and, if we believe Sir J. Harington, it was that author who firſt brought this expreſſion, the ſignificancy of which is much commended by Sir P. Sidney, and Jonſon, into faſhion about the age of queen Eliſabeth. "Nor to diſpute how high and ſupernatural the name of a *Maker* is, ſo chriſtned in Engliſh, by that unknowne godfather, that this laſt year ſave one, viz. 1589, ſet forth a booke called *The Arte of Engliſh Poeſie*." See the Apologie for Poeſie before Arioſto. His name is Puttenham. T. WARTON.

III. 9. *Thyſelfe thy prayſes tell,*] This ſeems taken from the addreſs of Tibullus to Meſſala:

"Nec tua præter te chartis intexere quiſquam
"Facta queat, dictis ut non majora ſuperſint."

UPTON.

IV. 1. *She, traveiling with* Guyon, *by the way* &c.] Here is certainly a blunder, whatever was the occaſion of it. Guyon, in the firſt canto of this book, encounters Britomart; after their reconciliation he goes in queſt of Florimell: but ſhe went forward, as lay her journey, and ſees ſix Knights attacking one, which was the Redcroſſe Knight, or St. George; whoſe adventure is told in the firſt book: him ſhe reſcues; and then St. George and Britomart go together to Caſtle Joyous; which having left they are now travelling together. It ſhould have been written therefore;

"She traveiling with *the Redcroſſe Knight*, by *th'* way
"Of ſundry thinges faire purpoſe gan to find—"

He is called the Redcroſſe Knight below, C. 2. ſt. 16, and C. 3. ſt. 62. And above in this book, C. 1. ſt. 42, ſt. 63. And Una is hinted at by the *Errant Damozell*. See note on F. Q. iii. i. 24. See likewiſe the argument to this canto.

"The *Redcroſſe Knight* to Britomart
"Deſcribeth Artegall." UPTON.

I have ſeen a copy of the firſt edition, in which *Guyon* is here eraſed with the pen; and over it is written in an old and probably coeval hand *Redcros*. And certainly the line runs ſmoother thus, than with Mr. Upton's emendation.

"She, traveiling with *Redcroſſe*, by the way
"Of ſondry thinges faire purpoſe gan to find."

We may alſo find *Redcroſſe* without *Knight* adjoined to it, in F. Q. i. vii. 48.

"O heavie record of the good *Redcroſſe*." TODD.

Of ſondry thinges faire purpoſe gan to find,
T'abridg their iourney long and lingring day:
Mongſt which it fell into that Fairies mind
To aſke this Briton Maid, what uncouth wind
Brought her into thoſe partes, and what inqueſt
Made her diſſemble her diſguiſed kind:
Faire Lady ſhe him ſeemd like Lady dreſt,
But faireſt Knight alive when armed was her breſt.

V.

Thereat ſhe ſighing ſoftly had no powre
To ſpeake awhile, ne ready anſwere make;
But with hart-thrilling throbs and bitter ſtowre,
As if ſhe had a fever fitt, did quake,
And every daintie limbe with horrour ſhake;
And ever and anone the roſy red
Flaſht through her face, as it had beene a flake
Of lightning through bright heven fulmined:
At laſt, the paſſion paſt, ſhe thus him anſwered:

IV. 6. ——— *and what* inqueſt
Made her diſſemble her diſguiſed kind:] And what *queſt* or *adventure*, which ſhe now was in purſuit of, made her diſſemble her *kind*, nature or ſex. UPTON.

V. 8. ——— fulmined;] *Fulmined* is a word which Milton uſes, ſpeaking of the orators, who "ſhook the arſenal, and *fulmined* over Greece," *Par. Reg.* B. iv. 270. Milton alludes to a well known Greek verſe applied to Pericles. UPTON.

VI.

" Faire Sir, I let you weete, that from the howre
I taken was from nourſes tender pap,
I have been trained up in warlike ſtowre,
To toſſen ſpeare and ſhield, and to affrap
The warlike ryder to his moſt miſhap;
Sithence I loathed have my life to lead,
As Ladies wont, in Pleaſures wanton lap,
To finger the fine needle and nyce thread;
Me lever were with point of foemans ſpeare be dead.

VI. 1. *Faire Sir, I let you weete*, &c.] If the reader will at his leiſure compare this and the following ſtanza with what is ſaid of Clarinda in Taſſo, C. ii. 39, 40; of Camilla in Virgil, *Æn.* vii. 803; and of Aſbyte in Silius Ital. L. ii. 68; he may ſee ſome plain imitations. However unnatural fighting ladies and heroines appear in plain proſe, yet they make no unpoetical figure, when ſet off with a lively imagination: and yet old Homer admits no earthly females to mingle in battle among the Greeks and Trojans. UPTON.

Fighting ladies (to uſe Mr. Upton's expreſſion) often make a conſiderable figure in romance. Many examples might be adduced. I will juſt mention, that, in the Hiſtory of *Huon de Bordeaux*, there is a very intereſting deſcription of "*la noble pucelle Ide*," to whoſe remarkable valour the victory of her party is attributed. " Finablement par la haute proueſſe de la noble pucelle Ide, le roy d' eſpaigne fut prins, et tous ſes gens desconfits, &c." p. 398. Paris edit. 8vo. s. d. TODD.

VI. 4. ——————————— affrap] *Strike down.* Ital. *affrapare.* Fr. *fraper.* In F. Q. ii. i. 26, it ſignifies to *encounter.* UPTON.

VI. 9. *Me* lever *were*] I had *rather*, or it would be *more agreeable* to me. So Chaucer, *Frank. Prol.* 10995, edit. Tyrwhitt.

" It were me *lever* than twenty pound worth lond."

VII.

" All my delight on deedes of armes is ſett,
To hunt out perilles and adventures hard,
By ſea, by land, whereſo they may be mett,
Onely for honour and for high regard,
Without reſpect of richeſſe or reward:
For ſuch intent into theſe partes I came,
Withouten compaſſe or withouten card,
Far fro my native ſoyle, that is by name
The Greater Brytayne, here to ſeeke for praiſe and fame.

VIII.

" Fame blazed hath, that here in Faery Lond
Doe many famous Knightes and Ladies wonne,
And many ſtraunge adventures to bee fond,

And, in *Bevis of Hampton:*

" When Ioſian heard ſhe ſhould be a queene,
" Againſt her will it was, I weene;
" She had *lever* withouten leſſe
" To have been ſir Bevis Counteſſe."

Lever is the comparative degree of the Saxon adjective *leſe*, or *leif*, agreeable. See Gloſſ. Douglas's Virgil, v. *Levar*.

TODD.

VII. 9. *The Greater Brytayne,*] To diſtinguiſh it from the Leſſer Britany in France. The reader will pleaſe to remember that, throughout this poem, the Britons (the people of Wales) are all along diſtinguiſhed from the Engliſh and Scotch; and that England alone (as divided from Scotland and Wales) is the ſcene of Faerie Land. CHURCH.

VIII. 2. ——————— wonne,] *Dwell.* The ſame word rhymes to *wonne*. i. e. *acquired*, (as here,) in the preceding canto, ſt. 3. Words, thus ſpelt alike, but of different ſignification, are frequently employed as rhymes to each other in Italian and alſo in old Engliſh poetry. TODD.

Of which great worth and worſhip may be wonne:
Which to prove, I this voyage have begonne.
But mote I weet of you, right courteous Knight,
Tydings of one that hath unto me donne
Late foule diſhonour and reprochfull ſpight,
The which I ſeek to wreake, and Arthegall he hight."

IX.

The worde gone out ſhe backe againe would call,
As her repenting ſo to have miſſayd,
But that he, it uptaking ere the fall,
Her ſhortly anſwered; "Faire martiall Mayd,
Certes ye miſaviſed beene t' upbrayd
A gentle Knight with ſo unknightly blame:
For, weet ye well, of all that ever playd

VIII. 5. *Which* to prove, I *this voyage have begonne.*] So the firſt edition with better accent, and more poetical, I think, than the ſecond and the folios:

"Which *I to prove*, this voyage have begonne."

The beginning with a trochee makes the accent fall ſtronger on *I*. UPTON.

Mr. Church has alſo followed the original reading. The reſt conform to the ſecond edition. TODD.

IX. 1. *The worde gone* out, *ſhe backe againe would call*, &c.] Perhaps our poet had Taſſo in view, where Erminia fearing ſhe has diſcovered her love, caſting down her eyes, wiſhes to have recalled her laſt words, C. xix. 90.

"E chinò gli occhi, e l'ultime parole
"Ritener volle, e non ben le diſtenſe." UPTON.

At tilt or tourney, or like warlike game,
The noble Arthegall hath ever borne the name.

X.

" Forthy great wonder were it, if ſuch ſhame
Should ever enter in his bounteous thought,
Or ever doe that mote deſerven blame:
The noble corage never weeneth ought
That may unworthy of itſelfe be thought.
Therefore, faire Damzell, be ye well aware,
Leaſt that too farre ye have your ſorrow ſought:
You and your Countrey both I wiſh welfare,
And honour both; for each of other worthy are."

XI.

The royall Maid woxe inly wondrous glad,
To heare her Love ſo highly magnifyde;
And ioyd that ever ſhe affixed had
Her hart on Knight ſo goodly glorifyde,
However finely ſhe it faind to hyde.

X. 4. *The noble* corage *never weeneth ought*
That may unworthy of itſelfe be thought.] The noble *mind* never entertains a thought unworthy of itſelf. *Corage* is uſed for heart or mind, often by our poet, as well as by Chaucer. " Vir bonus, non modo facere, ſed ne cogitare quidem, quidquam audebit, quod non audeat prædicare." Cic. *De Off.* L. iii. This is the greateſt inſtance of that ſelf-reverence, which every honeſt man pays to his own mind: Πάντων δὲ μάλιϛ' αἰσχύνου σαυτόν was the Pythagorean precept: indeed this is the higheſt ſtate of moral freedom; namely, to have it in our power to give a final anſwer to perturbed paſſions, and to controul evil phantaſms, and to check unworthy thoughts: Theſe are the monſters which the goodly Knights are expelling from Fairy land. UPTON.

The loving mother, that nine monethes did
beare
In the deare cloſett of her painefull ſyde
Her tender babe, it ſeeing ſafe appeare,
Doth not ſo much reioyce as ſhe reioyced theare.

XII.

But to occaſion him to further talke,
To feed her humor with his pleaſing ſtyle,
Her liſt in ſtryfull termes with him to balke,
And thus replyde; "However, Sir, ye fyle
Your courteous tongue his prayſes to compyle,
It ill beſeemes a Knight of gentle ſort,
Such as ye have him boaſted, to beguyle

XI. 6. *The loving mother that nine months did beare*, &c.] Perhaps he had in view *John* xvi. 21, "A woman when ſhe is in traveil, hath ſorrow: but, as ſoon as ſhe is delivered of the child, ſhe remembreth no more the anguiſh, for joy that a man is born into the world." UPTON.

XI. 7. *In the deare* cloſett &c.] See F. Q. v. v. 44. So Chaucer, p. 115. edit. Urr.

"Thou Maide and Mothir ———
"Which in the *cloiſtre of thy bliſsfull ſidis*
"Took Mann'is ſhape—"

And p. 27.

"And though your life be medlid with grevaunce,
"And at your *hert'is cloſet* be your wound." CHURCH.

XII. 3. *Her liſt*] She was pleaſed. CHURCH.

Ibid. ——— *in* ſtryfull *termes* &c.] This is Spenſer's manner of ſpelling *ſtrife-full*. The word has occurred before. TODD.

Ibid. ——— *in ſtryfull termes with him to* balke,] To deal with him in croſs purpoſes, as Mr. Upton obſerves; or to *baffle* him. See the note on *balkt*, F. Q. iv. x. 25. TODD.

XII. 4. ——— *ye* ſyle &c.] See the note on *file his tongue*, F. Q. i. i. 35. UPTON.

A ſimple Maide, and worke ſo hainous tort,
In ſhame of Knighthood, as I largely can report.

XIII.

" Let bee therefore my vengeaunce to diſſwade,
And read, where I that Faytour falſe may find."
" Ah! but if reaſon faire might you perſwade
To ſlake your wrath, and mollify your mind,"
Said he, " perhaps ye ſhould it better find:
For hardie thing it is, to weene by might
That man to hard conditions to bind;
Or ever hope to match in equall fight,
Whoſe proweſſe paragone ſaw never living wight.

XIV.

" Ne ſoothlich is it eaſie for to read
Where now on earth, or how, he may be fownd;
For he ne wonneth in one certeine ſtead,

XIII. 1. Let bee *therefore* &c.] *Let bee*, let alone, omit. " *Let be* thy deep adviſe," F. Q. ii. iii. 16. And *Matth.* xxvii. 49. " *Let be*, let us ſee, whether Elias will come to ſave him." Dryden has very judiciouſly and expreſſively uſed this old phraſe in his well-told tale of *Theodore and Honoria:*

——— " *Let be*, ſaid he, my prey,
" And let my vengeance take the deſtin'd way."

UPTON.

XIII. 2. ——— *that* Faytour falſe *may find.*] To the word *faytour*, as Mr. Upton obſerves, ſome epithet is generally added, as *falſe*, *infamous*. See Mr. Church's explanation of *faytour*, F. Q. i. xii. 35. See alſo Tyrwhitt's Gloſs. Chaucer. " *Faitour*, a lazy, idle fellow. *Faitard, faiteor*, un pareſſeux, *piger*. Lacombe." TODD.

XIV. 1. ——— ſoothlich] *Soothly*, truly. Anglo-Sax. ſoðlice. UPTON.

But reſtleſſe walketh all the world arownd,
Ay doing thinges that to his fame redownd,
Defending Ladies cauſe and Orphans right,
Whereſo he heares that any doth confownd
Them comfortleſſe through tyranny or might;
So is his ſoveraine honour raiſde to hevens hight."

XV.

His feeling wordes her feeble ſence much pleaſed,
And ſoftly ſunck into her molten hart:
Hart, that is inly hurt, is greatly eaſed
With hope of thing that may allegge his ſmart;
For pleaſing wordes are like to magick art,
That doth the charmed ſnake in ſlomber lay:
Such ſecrete eaſe felt gentle Britomart,
Yet liſt the ſame efforce with faind gaineſay;
(So diſchord ofte in muſick makes the ſweeter lay;)

XV. 4. ——————— allegge] *Eaſe*, alleviate. Fr. *alleger*. The folio of 1679 reads *alledge*; and Hughes, *allay*. CHURCH.

XV. 5. *For pleaſing words are like to magick art*
That doth the charmed ſnake in ſlomber lay:] The alluſion is to the magicians, who boaſt their power over ſerpents. See Virg. *Ecl.* viii. 71, and Ov. *Met.* vii. 203. To this pretended power of magick the Pſalmiſt alludes where he mentions the deaf adder, "that refuſes to hear the voice of the charmer, charm he never ſo wiſely." UPTON.

XV. 9. *So diſchord ofte in muſick makes the ſweeter lay*;] This ſeems tranſlated from a ſaying of Heraclitus, who com-

XVI.

And ſayd; "Sir Knight, theſe ydle termes forbeare;
And, ſith it is uneath to find his haunt,
Tell me ſome markes by which he may appeare,
If chaunce I him encounter paravaunt;
For perdy one ſhall other ſlay, or daunt:
What ſhape, what ſhield, what armes, what ſteed, what ſtedd,
And whatſo elſe his perſon moſt may vaunt?"
All which the Redcroſſe Knight to point ared,
And him in everie part before her faſhioned.

XVII.

Yet him in everie part before ſhe knew,
However liſt her now her knowledge fayne,
Sith him whylome in Britayne ſhe did vew,
To her revealed in a Mirrhour playne;

pared the diſagreeing elements, and phyſical and moral evils, in this world, to diſcords in muſick: 'tis from theſe diſcords rightly attempered, that the greateſt harmony ariſes. See Ariſtot. *Ethic.* L. viii. C. 1. UPTON.

XVI. 4. ——————paravaunt;] *Peradventure.* See the note on *paravaunt*, F. Q. vi. x. 15. TODD.

XVI. 9. *And him in everie* part] So Spenſer's own editions read, which Hughes's ſecond edition, and thoſe of 1751, Church, Upton, and Tonſon's in 1758, rightly follow; the repetition in the next line of *him in everie* PART being, as Mr. Upton obſerves, entirely in the poet's manner. The reſt here read "And him in everie *point*." TODD.

XVII. 1. *Yet* &c.] The poet here interrupts his ſtory; and reſumes it not till the laſt ſtanza of the next canto.

CHURCH.

Whereof did grow her firſt engraffed payne,
Whoſe root and ſtalke ſo bitter yet did taſte,
That, but the fruit more ſweetnes did contayne,
Her wretched dayes in dolour ſhe mote waſte,
And yield the pray of love to lothſome death at laſt.

XVIII.

By ſtraunge occaſion ſhe did him behold,
And much more ſtraungely gan to love his ſight,
As it in bookes hath written beene of old.
In Deheubarth, that now South-Wales is hight,
What time king Ryence raign'd and dealed right,

XVIII. 3. *As it in* bookes *hath written beene of old.*] So, in F. Q. iii. vi. 6. "As it in antique *bookes* is mentioned." And in F. Q. iv. xi. 8, and 10. "As we in *records* read." What *bookes* and *records* are theſe? Theſe are the *bookes* (mentioned in F. Q. ii. ix. 40.) containing the antiquities of Fairy land: theſe are the *antique rolles*, and volumes, "Of Faerie Knights and fayreſt Tanaquill." See alſo F. Q. iii. iii. 4, iv. xi. 4. As Boyardo and Arioſto often refer to Archbiſhop Turpin, to authenticate their wonderful tales; ſo our poet refers to certain *bookes*, *recordes*, or *rolles*. Juſt in the ſame manner Cervantes, in his Don Quixote, (where we find perpetual alluſions to Boyardo, Arioſto, and the romance-writers,) pleaſantly endeavours to make his ſtories authentick, by fathering them upon one Cid Hamet an Arabian hiſtoriographer. UPTON.

XVIII. 4. *In* Deheubarth, *that now South-wales is hight,*] In *Deheubarth*, i. e. *South-wales:* for, when Wales was divided into three principalities, the countries of the Sileures and Dimetæ were called by the natives Deheubarth, and by the Engliſh South-Wales. UPTON.

The great Magitien Merlin had deviz'd,
By his deepe ſcience and hell-dreaded might,
A Looking-glaſſe, right wondrouſly aguiz'd,
Whoſe vertues through the wyde worlde ſoone were ſolemniz'd.

XIX.

It vertue had to ſhew in perfect ſight
Whatever thing was in the world contaynd,
Betwixt the loweſt earth and hevens hight,
So that it to the looker appertaynd:
Whatever foe had wrought, or frend had faynd,
Therein diſcovered was, ne ought mote pas,

XIX. 5. *Whatever foe had wrought, or frend had fayn'd, Therein diſcovered was,*] See alſo ſt. 21. and the note there. It is manifeſt that Spenſer drew the idea of this mirrour, from that which is preſented by the ſtrange knight to Cambuſcan, in Chaucer, *Squ. Tale*, v. 153.

" This mirrour eke, which I have in my hond,
" Hath ſoche a might, that men may in it ſe
" Whan there ſhall fall any adverſite
" Unto your reigne, or to yourſelf alſo,
" And opin ſe who is your frend or ſo.
" And over all, if any lady bright
" Hath ſet her hert on any manir wight,
" If he be falſe ſhe ſhall the treſoun ſe,
" His newe love, and all his ſubtilte,
" So opinly, that there ſhall nothing hide."

Spenſer likewiſe feigns, that his mirrour was of ſervice in the purpoſes of love; and as ſuch it is conſulted by Britomartis, but upon an occaſion different from that which is here mentioned by Chaucer. She looks in it with a deſign to diſcover her deſtined huſband, ſt. 23. " Whom fortune for her huſband would allott." As the uſes of this mirrour were of ſo important a nature, Spenſer ought not to have firſt mentioned it to us by that light appellation, *Venus' Looking-Glaſs*; where he

Ne ought in ſecret from the ſame remaynd;
Forthy it round and hollow ſhaped was,
Like to the world itſelfe, and ſeemd a World of Glas.

XX.

Who wonders not, that reades ſo wonderous worke?
But who does wonder, that has red the Towre
Wherein th' Aegyptian Phao long did lurke
From all mens vew, that none might her diſcoure,
Yet ſhe might all men vew out of her bowre?
Great Ptolomæe it for his Lemans ſake
Ybuilded all of glaſſe, by magicke powre,
And alſo it impregnable did make;
Yet, when his Love was falſe, he with a peaze it brake.

XXI.

Such was the glaſſy Globe that Merlin made,

is ſpeaking of Britomart's love for Arthegall, F. Q. iii. i. 8. "Whoſe image ſhe had ſeen in Venus' looking-glaſs."
T. WARTON.

XX. 9. ——————— *with a* peaze *it brake.*] That is, he brake it with a *violent blow*, with *a ſtamp*, with *the weight* of his ſtroke; for ſo we may interpret *peaze* from the Spaniſh *peſa*. See *Teſoro de las tres Lenguas*, Genev. 1671, in v. *Peſa*, part. Eſpagn. p. 427. "Peſa, *poids*, EMPRAINTE, ſegno, impreſſione, o peſo." TODD.

XXI. 1. *Such was the glaſſy Globe* &c.] This fiction, of preſenting to king Ryence (who is often mentioned in *Morte Arthur*) a glaſſy globe, which exactly correſponds with Chaucer's mirrour, Spenſer borrowed from ſome romance, perhaps of king Arthur, fraught with oriental fancy. From the ſame

And gave unto king Ryence for his gard,
That never foes his kingdome might invade,

ſources, [the Ariſtotelick and Arabian philoſophy reſpecting *Opticks*,] came a like fiction of Camoëns, in the *Luſiad*, where a globe is ſhown to Vaſco de Gama, repreſenting the univerſal fabrick or ſyſtem of the world, in which he ſees future kingdoms and future events. The Spaniſh hiſtorians report an American tradition, but more probably invented by themſelves, and built on the Saracen fables, in which they were ſo converſant. They pretend that, ſome years before the Spaniards entered Mexico, the inhabitants caught a monſtrous fowl, of unuſual magnitude and ſhape, on the lake of Mexico. In the crown of the head of this wonderful bird, there was a mirrour or plate of glaſs, in which the Mexicans ſaw their future invaders the Spaniards, and all the diſaſters which afterwards happened to their kingdom.—Theſe ſuperſtitions remained, even in the doctrines of philoſophers, long after the darker ages. Cornelius Agrippa, a learned phyſician of Cologne, about the year 1520, author of a famous book on the Vanity of the Sciences, mentions a ſpecies of mirrour which exhibited the form of perſons abſent, at command. In one of theſe he is ſaid to have ſhown, to the poetical Earl of Surry, the image of his miſtreſs, the beautiful Geraldine, ſick and repoſing on a couch. See Drayton's *Heroic. Epiſt.* p. 87. b. edit. 1598.—Nearly allied to this, was the infatuation of *ſeeing things* in a beryl, which was very popular in the reign of James the firſt, and is alluded to by Shakſpeare.

The Arabians were alſo famous for other machineries of glaſs, in which their chemiſtry was more immediately concerned. The philoſophers of their ſchool invented a ſtory of a magical ſteel-glaſs, placed by Ptolemy on the ſummit of a lofty pillar near the city of Alexandria, for burning ſhips at a diſtance. The Arabians called this pillar *Hemadeſlaeor*, or, the pillar of the Arabians. I think it is mentioned by Sandys. Roger Bacon has left a manuſcript tract on the formation of burning-glaſſes. Ptolemy, who ſeems to have been confounded with Ptolemy the Egyptian aſtrologer and geographer, was famous among the Eaſtern writers and their followers for his ſkill in operations of glaſs. Spenſer here mentions in ſt. 20. a miraculous *tower of glaſs* built by Ptolemy, which concealed his miſtreſs the Egyptian Phao, while the inviſible inhabitant viewed all the world from every part of it. But this magical fortreſs, although impregnable, was eaſily broken in pieces at

But he it knew at home before he hard
Tydings thereof, and ſo them ſtill debar'd:

one ſtroke by the builder, when his miſtreſs ceaſed to love. One of Boyardo's extravagancies is a prodigious *wall of glaſs*, built by ſome magician in Africa, which obviouſly betrays its foundation in Arabian fable and Arabian philoſophy. Hither we might alſo refer Chaucer's *Houſe of Fame*, which is built *of glaſs*; and Lydgate's *Temple of Glaſs*. It is ſaid in ſome romances written about the time of the Cruſades, that the city of Damaſcus was *walled with glaſs*. See Hall's *Satyres*, B. iv. S. 6. written in 1597.

" Or of Damaſcus magicke *wall of glaſſe*,
" Or Solomon his ſweating piles of braſſe." T. WARTON.

Accounts correſpondent to this of *the mirror which diſcovers ſecret machinations of future events*, occur, according to a learned writer, both in Indian and Arabick mythology. In the laſt tale but one of the Arabian Nights' Entertainments, an " ivory perſpective glaſs," which reveals diſtant tranſactions, may be found. See *Remarks on the Arab. Nights' Entertainments*, by R. Hole, LL.B. 1797. p. 241. It may be remarked, that this ridiculous method of prophecy is often mentioned in our old Engliſh books. See Mr. Steevens's note on " the eighth king who bears *a glaſs* in his hand," *Macbeth*, A. iv. S. i. The infatuation of *ſeeing things* in a beryl, I may add, continued long after the reign of James the firſt. Aubrey, in his Miſcellanies, has a chapter on *Viſions in a Berill, or Cryſtall*, p. 128. edit. 1696. " The magicians," he ſays, " *now*, uſe a cryſtal-ſphere, or mineral-pearl, for this purpoſe, which is inſpected by a boy, or ſometimes by the querent [inquirer] himſelf. There are certain *formulas of prayer* to be uſed before they make the inſpection, which they term *a call*.—James Harrington, author of *Oceana*, told me that the Earl of Denbigh, then ambaſſador at Venice, did tell him, that one did ſhew him there ſeveral times, *in a glaſs*, things paſt and to come." This zealous dupe gives the hiſtory and the picture of a *conſecrated berill* which he had ſeen " at Brampton-Bryan in Herefordſhire, but which came firſt from Norfolk, and afterwards came into ſomebodies hands in London, who did tell ſtrange things by it, inſomuch that at laſt he was queſtioned for it, and it was taken away by authority about the year 1645." Butler has admirably ridiculed this kind of credulity, in his deſcription of Kelly, *chief ſeer*, or as Lilly calls him, *Speculator*,

It was a famous preſent for a prince,
And worthy worke of infinite reward,
That treaſons could bewray, and foes convince:
Happy this realme, had it remayned ever ſince!

XXII.

One day it fortuned fayre Britomart
Into her fathers cloſet to repayre;
For nothing he from her reſerv'd apart,
Being his onely daughter and his hayre;
Where when ſhe had eſpyde that Mirrhour fayre,
Herſelfe awhile therein ſhe vewd in vaine:
Tho, her avizing of the vertues rare
Which thereof ſpoken were, ſhe gan againe
Her to bethinke of that mote to herſelfe pertaine.

to Dr. Dee, a *famous performer on the Looking-glaſs* in the reign of Elizabeth!

" Kelly did all his feats upon
" The devil's *looking-glaſs*, a *ſtone*;
" Where, playing with him at bo-peep,
" He ſolv'd all problems ne'er ſo deep." TODD.

XXI. 8. ——————— *and foes* convince:] *Convict* his foes, according to Mr. Church; *overthrow* them, according to Mr. Upton, who adds, that Shakſpeare uſes *convince* in this ſenſe very often. The Latin word *convinco* admits both interpretations. TODD.

XXI. 9. *Happy* &c.] The poet ſeems to allude to the many Plots and Conſpiracies in Queen Eliſabeth's reign. CHURCH.

XXII. 6. ——————— *in vaine*:] That is, As ſhe thought of nothing in particular, nothing was repreſented to her but her own *perſon*. CHURCH.

XXII. 7. ——— *her avizing*] Bethinking herſelf. Fr. *s'aviſer*. See the next canto, ſt. 6. CHURCH.

XXIII.

But as it falleth, in the gentleſt harts
Imperious Love hath higheſt ſet his throne,
And tyrannizeth in the bitter ſmarts
Of them, that to him buxome are and prone:
So thought this Mayd (as maydens uſe to done)
Whom fortune for her huſband would allot;
Not that ſhe luſted after any one,
For ſhe was pure from blame of ſinfull blott;
Yet wiſt her life at laſt muſt lincke in that ſame knot.

XXIV.

Eftſoones there was preſented to her eye
A comely Knight, all arm'd in complete wize,
Through whoſe bright ventayle lifted up on hye
His manly face, that did his foes agrize
And frends to termes of gentle truce entize,
Lookt foorth, as Phœbus face out of the eaſt
Betwixt two ſhady mountaynes doth arize:
Portly his perſon was, and much increaſt
Through his heroicke grace and honorable geſt.

XXIII. 1. *But, as it falleth, in the gentleſt harts*
Imperious Love hath higheſt ſet his throne,] Dante, *Inferno*, C. v.
" Amor, ch' al cor gentil ratto s' apprende." UPTON.
XXIII. 4. —————— buxome] *Yielding*, or *obedient*. See the note on " *buxome* yoke," F. Q. vi. viii. 12. TODD.

XXV.

His creſt was covered with a couchant hownd,
And all his armour ſeemd of antique mould,
But wondrous maſſy and aſſured ſownd,
And round about yfretted all with gold,
In which there written was, with cyphers old,
Achilles armes which Arthegall did win:
And on his ſhield enveloped ſevenfold
He bore a crowned little ermilin,
That deckt the azure field with her fayre pouldred ſkin.

XXV. 1. *His creſt was covered with a couchant hownd,*] I formerly ſaid that Arthur Lord Grey of Wilton was imaged in *Arthegall*, which name correſponds to his Chriſtian name *Arthur*, and means *Arthur's peer*. The arms here likewiſe ſeem deviſed in alluſion to his name, *Gray:* ſuch bearings (the heralds ſay) are very ancient, and are called *Rebuſſes*. For *Griſeum* in the barbarous Latin age ſignified fine furr or *ermin*. Gall. *Gris*. See alſo Chaucer, *Prol. Cant. T.*

" I ſee his ſleeves purfiled at the hand"
" With *grys*—"

The creſt likewiſe of the Knight's helmet is a *Gray* hound, couchant.

'Tis in this ſtanza ſaid, that Arthegall won and wore the arms of Achilles. The poet does not give any hint, how he won them: perhaps this circumſtance might have been cleared up in ſome ſubſequent canto: but, as the poem is not finiſhed, ſeveral minuter circumſtances muſt be unfiniſhed likewiſe. The proper place to have told this ſtory ſeems in the fifth book, containing the Legend of Arthegal. UPTON.

XXV. 9. ——— *with her fayre* pouldred *ſkin.*] That is, with her ſkin ſpotted, or *variegated*; in its primary ſenſe, *beſprinkled:* this is the genuine ſpelling of *powdered*, according to the etymology to which Skinner conjectures it to belong, viz. *à pulvere*, conſpergo *pulvere*. We find the ſubſtantive *powder* generally ſpelled thus in old authors.

Thus B. Jonſon, *Epig.* 92.

" And of the *poulder*-plot they will talk yet."

XXVI.

The Damzell well did vew his perſonage,
And liked well; ne further faſtned not,
But went her way; ne her unguilty age
Did weene, unwares, that her unlucky lot
Lay hidden in the bottome of the pot:
Of hurt unwiſt moſt daunger doth redound:

Spenſer again uſes the verb in its ſenſe, *beſprinkle*, F. Q. iv. x. 31.

——— " A crowne
" *Powdred* with pearle and ſtone."——

Thus Sir Philip Sidney, in *Aſtrophell and Stella*, ſt. 6.

" Some one his ſong in Jove, and Jove's ſtrange tales attires,
" Border'd with buls and ſwans, *powdred* with golden raine."

Thus Harington, *Arioſt*. B. xix. 53.

——— " A horſe of dainty hew —
" His collour py'd, *powdred* with many a ſpot."

Again, where it may be interpreted, *embroider*, B. xliii. 148.

" She dreamt the baſes of her loved knight,
" Which ſhe embroidred blacke the other day,
" With ſpots of red were *powdred* all in fight."

Thus alſo Chaucer, *Rom. R.* v. 115.

" Full gay was all the ground, and queint,
" And *powdred* as men had it peint."

Again, *Cuckow and Night*, v. 63.

" The grounde was grene, *ypoudred* with daiſye."

And, in the following example, it ſeems to be literally uſed for *embroidering*, Aſs. F. 526.

" Aſtir a ſorte the collir and the vente
" Lyke as armine is made in purfilinge,
" With grete perlis ful fine and orient,
" They were couchid all aſtir one worching,
" With diamondes inſtede of *poudiring*." T. WARTON.

Mr. Warton ſays, he collected all theſe inſtances with a deſign of placing an expreſſion of Milton in a proper light, *Par. L.* B. vii. 581, " *Powder'd* with ſtars." I have ſhewn, in a note on the paſſage, that the *whole expreſſion* was not uncommon in our old poetry; I might have added alſo in proſe. See the Engliſh tranſlation of Boccace's *Decameron*, fol. 1620. p. 150. Boulton, in his *Elements of Armories*, publiſhed in 1610, uſually ſpells this heraldick word, *pouldred*. TODD.

XXVI. 6. *Of hurt* unwiſt &c.] *Unwiſt*, *unknown*. That is, Moſt danger ariſes from the hurts we know not of. CHURCH.

But the falſe archer, which that arrow ſhot
So ſlyly that ſhe did not feele the wound,
Did ſmyle full ſmoothly at her weetleſſe wofull ſtound.

XXVII.

Thenceforth the fether in her lofty creſt,
Ruffed of Love, gan lowly to availe;
And her prowd portaunce and her princely geſt,
With which ſhe earſt tryúmphed, now did quaile:
Sad, ſolemne, ſowre, and full of fancies fraile,
She woxe; yet wiſt ſhe nether how, nor why;
She wiſt not, ſilly Mayd, what ſhe did aile,
Yet wiſt ſhe was not well at eaſe perdy;
Yet thought it was not love, but ſome melán-cholý.

XXVIII.

So ſoone as Night had with her pallid hew
Defaſte the beautie of the ſhyning ſkye,
And refte from men the worldes deſired vew,
She with her nourſe adowne to ſleepe did lye;

XXVII. 1. *Thenceforth the fether in her lofty creſt,*
Ruffed *of Love, gan lowly to* availe;] The proverb ſays, "The feather in her cap was pluckt." *Ruffed* is the ſame as *ruffled:* See Junius in v. *Ruff.* UPTON.

Ruffed, i. e. ruffled, diſordered. So, in F. Q. iii. xi. 32. "The proud bird, *ruffing* his fethers wide &c."—*Availe* is to *ſink*. Fr. *avaler*. Spenſer uſually ſpells it *avale*; but the ſpelling is here altered, as in many other places, to accommodate the eye. CHURCH.

But ſleepe full far away from her did fly:
Inſtead thereof ſad ſighes and ſorrowes deepe
Kept watch and ward about her warily;
That nought ſhe did but wayle, and often ſteepe
Her dainty couch with teares which cloſely ſhe did weepe.

XXIX.

And if that any drop of ſlombring reſt
Did chaunce to ſtill into her weary ſpright,
When feeble nature felt herſelfe oppreſt,
Streightway with dreames, and with fantaſtick ſight
Of dreadfull things, the ſame was put to flight;
That oft out of her bed ſhe did aſtart,
As one with vew of ghaſtly feends affright:
Tho gan ſhe to renew her former ſmart,
And thinke of that fayre viſage written in her hart.

XXVIII. 8. ——————— *and often ſteepe*
Her dainty couch with teares] Compare *Pſalm* vi. 6. "I am weary with my groning; all the night make I my bed to ſwim; I water my couch with my tears." TODD.

XXVIII. 9. ——————— *with teares which cloſely* &c.] That is, ſhe wept ſilently that her nurſe might not perceive it. CHURCH.

XXIX. 1. *And if that any* drop *of ſlombring reſt*
Did chaunce to ſtill *into her weary ſpright,*] Compare Lucretius, L. iv. 1054.

——————— "Dulcedinis in cor
"*Stillavit gutta.*" TODD.

XXX.

One night, when ſhe was toſt with ſuch unreſt,
Her aged nourſe, whoſe name was Glaucè hight,
Feeling her leape out of her loathed neſt,
Betwixt her feeble armes her quickly keight,
And downe againe in her warme bed her dight:
"Ah! my deare daughter, ah! my deareſt dread,
What uncouth fit," ſayd ſhe, "what evill plight
Hath thee oppreſt, and with ſad drearyhead
Chaunged thy lively cheare, and living made thee dead?

XXXI.

"For not of nought theſe ſuddein ghaſtly feares
All night afflict thy naturall repoſe;
And all the day, whenas thine equall peares

XXX. 4. ——————— keight,] *Caught.* See alſo F. Q. v. vi. 29. UPTON.

XXX. 6. *Ah! my deare daughter*, &c.] This addreſs reſembles that of the nurſe to Fiametta in Boccace's Novel, entitled *Amorous Fiametta.* See B. Young's tranſlation, 4to. bl. l. 1587, fol. 8. b. "Oh daughter, deerer to me then myne own hart ſtrings, what cares doo moleſt thee thus of late? Now thou ſpendeſt not one howre (whom ſometimes I was wont to ſee merry and free from all penſiueneſs) without infinite cares, and burning ſighes." TODD.

XXX. 5. ———— her in her warme bed *dight.*] So Spenſer's firſt edition reads, which Mr. Church follows. All other editors conform to the ſecond edition, "*in her warme bed her* dight." But ſee ſt. 47, where the poſition of the words agrees with the original reading here: "*Her* down ſhe layd *in her warme bed* to ſleepe." TODD.

Their fit diſports with faire delight doe choſe,
Thou in dull corners doeſt thyſelfe incloſe;
Ne taſteſt princes pleaſures, ne doeſt ſpred
Abroad thy freſh youths fayreſt flowre, but loſe
Both leafe and fruite, both too untimely ſhed,
As one in wilfull bale for ever buried.

XXXII.

" The time that mortall men their weary cares
Do lay away, and all wilde beaſtes do reſt,
And every river eke his courſe forbeares,
Then doth this wicked evill thee infeſt,
And rive with thouſand throbs thy thrilled breſt:
Like an huge Aetn' of deepe engulfed gryefe,

XXXII. 1. *The time that mortall men their weary cares*
Do lay away, and all wilde beaſtes do reſt,
And every river eke his courſe forbeares, &c.] Theſe verſes, which, at firſt ſight, ſeem to be drawn from Dido's night in the fourth Æneid, are tranſlated from the *Ceiris* attributed to Virgil, (as it has been before in general hinted,) ver. 232.

" Tempore quo feſſas mortalia pectora curas,
" Quo rapidos etiam requieſcunt flumina curſus."

T. WARTON.

XXXII. 5. ——— *thy* thrilled *breſt:*] Thy breaſt *pierced through*. Thus Chaucer, *Rom. R.* 7636.

" He coude his comming not forbere,
" Though ye him *thrilled* with a ſpere."

Hence the expreſſion, ſo frequent in Spenſer, of " *thrillant*" or " *thrilling* ſpeare, *thrillant* darts, &c." See alſo Gloſſ. Douglas's Virgil, v. *Thirllit*. Thirlland, *piercing through*, ab Anglo-Sax. *thirlian*, perforare, penetrare, *thyrel*, foramen: Whence the Engliſh, to *drill*. TODD.

XXXII. 6. *Like an huge* Aetn' of *deepe engulfed* gryeſe,] 'Tis

Sorrow is heaped in thy hollow cheſt,
Whence foorth it breakes in ſighes and anguiſh ryſe,
As ſmoke and ſulphure mingled with confuſed ſtryſe.

XXXIII.

" Ay me! how much I feare leaſt love it bee!
But if that love it be, as ſure I read
By knowen ſignes and paſſions which I ſee,
Be it worthy of thy race and royall ſead,
Then I avow, by this moſt ſacred head
Of my dear foſter childe, to eaſe thy griefe
And win thy will: Therefore away doe dread;
For death nor daunger from thy dew reliefe
Shall me debarre: Tell me therefore, my liefeſt liefe!"

XXXIV.

So having ſayd, her twixt her armës twaine
Shee ſtreightly ſtraynd, and colled tenderly;
And every trembling ioynt and every vaine
Shee ſoftly felt, and rubbed buſily,

a proverbial expreſſion. *Ætna malorum.—Onus Ætnâ gravius.* See alſo Arioſto, C. i. 40.

" Soſpirando piangea tal, ch' un ruſcello
" Parean le guance, *e'l petto un Mongibello.*" UPTON.

XXXIII. 7. ——— *Therefore* away doe *dread*;] It would have been more perſpicuous if the poet had written " Therefore *doe away* dread." TODD.

XXXIV. 2. ——————— colled] *Hung about her neck.* Lat. *collum.* Chaucer uſes *collings* in the ſame manner, p. 506. edit. Urr. " Come, and be we dronken of our ſwete pappes; uſe we covetous *collings.*" CHURCH.

To doe the froſen cold away to fly;
And her faire deawy eies with kiſſes deare
Shee ofte did bathe, and ofte againe did dry;
And ever her impórtund not to feare
To let the ſecret of her hart to her appeare.

XXXV.

The Damzell paùzd; and then thus fearfully;
"Ah! nurſe, what needeth thee to eke my payne?
Is not enough that I alone doe dye,
But it muſt doubled bee with death of twaine?
For nought for me but death there doth remaine!"
"O daughter deare," ſaid ſhe, "deſpeire no whit;
For never ſore but might a ſalve obtaine:
That blinded god, which hath ye blindly ſmit,
Another arrow hath your Lovers hart to hit."

XXXVI.

"But mine is not," quoth ſhe, "like other wownd;
For which no reaſon can finde remedy."
"Was never ſuch, but mote the like be fownd,"
Said ſhe; "and though no reaſon may apply

XXXVI. 1. *But mine is not, quoth ſhe, like* other *wownd;*] So the firſt edition; but ſeveral editions read "*others* wound:" "Non ego *conſueto* mortalibus uror *amore.*" UPTON.

Salve to your ſore, yet Love can higher ſtye
Then Reaſons reach, and oft hath wonders donne."
" But neither god of love nor god of ſkye
Can doe," ſaid ſhe, " that which cannot be donne."
" Things oft impoſſible," quoth ſhe, " ſeeme ere begonne."

XXXVII.

" Theſe idle wordes," ſaid ſhe, " doe nought aſwage
My ſtubborne ſmart, but more annoiaunce breed:
For no, no uſuall fire, no uſuall rage
Yt is, O nourſe, which on my life doth feed,
And ſucks the blood which from my hart doth bleed.
But ſince thy faithfull zele lets me not hyde
My crime, (if crime it be,) I will it reed.
Nor prince nor pere it is, whoſe love hath gryde

XXXVI. 5. Salve *to your* ſore,] An old poetical expreſſion. Thus, in the *Teſtament of John Lydgate*, bl. l. no date, emprinted by Pynſon:

" *Salve* all my *ſoores*, that they nat cancred be."

And, in *Songes and Sonnets written by the Earle of Surrie and others*, edit. 1587. bl. l. fol. 68. b.

" Needs muſt you with your handy wark
" Or *ſalve* my *ſore*, or let me die."

See more inſtances in my note on Milton's *Samſon*, v. 184.

TODD.

My feeble breſt of late, and launched this wound wyde:

XXXVIII.

" Nor man it is, nor other living wight;
For then ſome hope I might unto me draw;
But th' only ſhade and ſemblant of a Knight,
Whoſe ſhape or perſon yet I never ſaw,
Hath me ſubiected to Loves cruell law:
The ſame one day, as me misfortune led,
I in my fathers wondrous Mirrhour ſaw,
And, pleaſed with that ſeeming goodlyhed,
Unwares the hidden hooke with baite I ſwallowed:

XXXIX.

" Sithens it hath infixed faſter hold
Within my bleeding bowells, and ſo ſore
Now ranckleth in this ſame fraile fleſhly mould,
That all mine entrailes flow with poiſnous gore,
And th' ulcer groweth daily more and more;
Ne can my ronning ſore finde remedee,
Other than my hard fortune to deplore,
And languiſh as the leafe faln from the tree,
Till death make one end of my daies and miſeree!"

XL.

" Daughter," ſaid ſhe, " what need ye be diſmayd?
Or why make ye ſuch monſter of your minde?

Of much more uncouth thing I was affrayd;
Of filthy luſt, contráry unto kinde:
But this affection nothing ſtraunge I finde;
For who with reaſon can you aye reprove
To love the ſemblaunt pleaſing moſt your minde,
And yield your heart whence ye cannot remove?
No guilt in You, but in the tyranny of Love.

XLI.

"Not ſo th' Arabian Myrrhe did ſett her mynd;
Nor ſo did Biblis ſpend her pining hart;
But lov'd their native fleſh againſt al kynd,
And to their purpoſe uſed wicked art:
Yet playd Paſiphaë a more monſtrous part,
That lov'd a bull, and learnd a beaſt to bee:
Such ſhamefull luſtes who loaths not, which depart
From courſe of nature and of modeſtee?
Swete Love ſuch lewdnes bands from his faire companee.

XLI. 2. Nor *ſo*] Corrected from the Errata, ſubjoined to the firſt edition, by the editions of 1751, Church, and Upton. The reſt read, "*Not* ſo." TODD.

XLI. 9. *Swete Love ſuch lewdnes* bands *from his faire companee.*] "To *band* properly ſignifies to *join together in a company*, to *aſſemble*; as in *Acts* xxiii. 12. "And when it was day, certain of the Jews *banded* together." Spenſer therefore, either for the convenience of the verſe, uſed *bands* for *diſbands*; or, what is moſt probable, the word was written in his copy *banns*, which, according to Junius, is to *forbid by proſcription, interdicere*; and from whence the verb to *baniſh* is derived. T. WARTON.

Spenſer, without any alteration, might follow the Italian

XLII.

" But thine, my deare, (welfare thy heart, my deare !)
Though ſtraunge beginning had, yet fixed is
On one that worthy may perhaps appeare;
And certes ſeemes beſtowed not amis:
Ioy thereof have thou and eternall blis !"
With that, upleaning on her elbow weake,
Her alablaſter breſt ſhe ſoft did kis,
Which all that while ſhee felt to pant and quake,
As it an earth-quake were: at laſt ſhe thus beſpake;

XLIII.

" Beldame, your words doe worke me litle eaſe;
For though my love be not ſo lewdly bent
As thoſe ye blame, yet may it nought appeaſe
My raging ſmart, ne ought my flame relent,
But rather doth my helpeleſſe griefe augment.
For they, however ſhamefull and unkinde,

dar il bando, bandire, to *baniſh:*

" Amor dà all' avarizia, all' ozio *bando.*" UPTON.

XLII. 7. *Her* alablaſter *breſt*] The ſecond edition reads *alablaſted,* which muſt be wrong. This ſpelling, which is agreeable to all the old editions, is vindicated by Skinner in his Introduction to his Etymological Dictionary. UPTON.

Alablaſter was the uſual reading of our elder poets: from whom I could give numerous examples. I find G. Wither the firſt who writes *alabaſter.* See the phraſe " *alabaſter* rocks" in his *Miſtreſſe of Philarete,* 1622. TODD.

XLIII. 6. ——————— unkinde,] *Unnatural.* The ſame as " contrary unto kinde," ſt. 40. " Againſt all kynd," ſt. 41. CHURCH.

Yet did poſſeſſe their horrible intent:
Short end of ſorrowes they therby did finde;
So was their fortune good, though wicked were
their minde.

XLIV.

" But wicked fortune mine, though minde be
good,
Can have no end nor hope of my deſire,
But feed on ſhadowes whiles I die for food,
And like a ſhadow wexe, whiles with entire
Affection I doe languiſh and expire.
I, fonder then Cephiſus fooliſh chyld,
Who, having vewed in a fountaine ſhere
His face, was with the love thereof beguyld;
I, fonder, love a ſhade, the body far exyld."

XLV.

" Nought like," quoth ſhee; " for that ſame
wretched boy
Was of himſelfe the ydle paramoure,
Both Love and Lover, without hope of ioy;
For which he faded to a watry flowre.

XLIV. 1. ——————— *though* minde *be good,*] The firſt folio, and Hughes's firſt edition, read " though *mine* be good." CHURCH.

XLIV. 7. ——————— *in a* fountain ſhere] *Shere* is *tranſparent*. Again, F. Q. iii. xi. 7. " She at laſt came to a *fountaine ſheare*." Again, F. Q. iv. vi. 20. " Pactolus with his waters *ſhere*," which ſeems copied from Golding's Ovid, 4to. 1587. *Met.* iv.

" The *water* was ſo pure and *ſheere*." TODD.

XLV. 4. *For which he faded to a watry flowre.*] Ovid, *Met.* iii. 509.

But better fortune thine, and better howre,
Which lov'ſt the ſhadow of a warlike Knight;
No ſhadow, but a body hath in powre:
That body, whereſoever that it light,
May learned be by cyphers, or by magicke might.

XLVI.

" But if thou may with reaſon yet repreſſe
The growing evill, ere it ſtrength have gott,
And thee abandond wholy do poſſeſſe;
Againſt it ſtrongly ſtrive, and yield thee nott
Til thou in open fielde adowne be ſmott:
But if the paſſion mayſter thy fraile might,
So that needs love or death muſt be thy lott,

———— " croceum pro corpore florem
" Inveniunt, foliis medium cingentibus albis."

i. e. The narciſſus has white leaves with a yellow cup, and loves the water: hence Spenſer calls it *a watry flowre*.

UPTON.

XLV. 5. *But* &c.] The reaſoning is this. Narciſſus loved *his own ſhadow*, that is, was both *Love* and *Lover*, and conſequently was unhappy: You love the *ſhadow* of a warlike *Knight*; but there can be no *ſhadow* but muſt be caſt by ſome *bodily ſubſtance*; and therefore you may hope to obtain that *perſon*, whoſe *ſhadow* was ſeen by you. CHURCH.

XLV. 9. *May learned be* by cyphers, *or by magicke might.*] Of the juggling *by cyphers* the reader may find a copious account in Dr. Dee's and William Lilly's aſtrological publications. It is finely ridiculed by Butler under the title of *horary inſpection*, where he thus deſcribes Sidrophel proceeding to a performance of *cyphering*, Hudibras, P. ii. C. iii.

" With that he circles draws, and ſquares,
" With *cyphers*, aſtral characters;
" Then looks 'em o'er to underſtand 'em,
" Although ſet down hab-nab, at random." TODD.

Then I avow to thee, by wrong or right
To compas thy deſire, and find that loved
Knight."

XLVII.

Her chearefull words much cheard the feeble ſpright
Of the ſicke Virgin, that her downe ſhe layd
In her warme bed to ſleepe, if that ſhe might;
And the old-woman carefully diſplayd
The clothes about her round with buſy ayd;
So that at laſt a litle creeping ſleepe
Surprizd her ſence: Shee, therewith well apayd,
The dronken lamp down in the oyl did ſteepe,
And ſett her by to watch, and ſett her by to
weepe.

XLVII. 7. ——— *She, therewith* well apayd,] Old Glauce *well apayd, well ſatisfied*, to ſee her ward taking a little reſt, does not blow out the lamp, for that was ill ominous; but ſteeps it, and thus extinguiſhes it, in the oil: and then ſets herſelf to watch by her, and, lamenting her caſe, weeps over her. UPTON.

XLVII. 8. *The* dronken lamp *down in the oyl did ſteepe*,] See the *Ceiris*, ver. 344.

" Inverſo bibulum reſtinguens lumen olivo."

Where ſee Scaliger. " The *dronken lamp*." So Prudentius, *Cathem.* 17.

" Vivax flamma viget, ſeu cava teſtula
" Succum *linteolo* ſuggerit *ebrio*, &c."

And Martial, X. 38.

——— *lucerna*
" Nimis *ebria* Nicerotianis."

Ariſtophanes calls a lamp πότις λύχνος, *Nub.* 57. And it is a more proper metaphor to repreſent it as a great drinker than as a great eater: yet Alcæus τὰς πότας λύχνους ἀδηφάγους εἶπεν, ſays Suidas on the word ἀδηφαγία. The ancient poets are fond of this metaphor. JORTIN.

XLVIII.

Earely, the morrow next, before that Day
His ioyous face did to the world revele,
They both uproſe and tooke their ready way
Unto the church, their praiers to appele,
With great devotion, and with litle zele:
For the faire Damzell from the holy herſe
Her love-ſicke hart to other thoughts did
ſteale;

XLVIII. 4. ——————— *their praiers to* appele,
With great devotion, and with litle zele:
For &c.] They went to church with full purpoſe of *ſaying their prayers*, but performed the ſervice with leſs attention than they ought to have done; ſays Mr. Church: or, according to Mr. Upton, they went *to appele to the Deity by prayers*, (Lat. *appellare*, Fr. *appeler*,) with great ſeeming outward devotion, but with little inward zeal. The word *appele*, I think, may be rather interpreted, from one of the ſenſes in which *appello* is uſed, *pronounce;* and then we may ſuppoſe the poet intended, They went to *repeat their prayers*, and *merely* to repeat them; for the *thoughts* of Britomart, like thoſe of Eloiſa, appear to have been differently employed:

" I waſte the matin lamp in ſighs for thee;
" Thy image *ſteals* between my God and me—
" When from the cenſer clouds of fragrance roll,
" And ſwelling organs lift the riſing ſoul,
" *One thought of thee* puts all the pomp to flight, &c."

However, it muſt be acknowledged, that the rhyme forced Spenſer to admit *appele* in this uncommon ſenſe. TODD.

XLVIII. 6. ——————— *from the holy* herſe] From the holy *herſe*, is, I ſuppoſe, the ſame as if he had ſaid, from the holy *herſal*, which is uſed afterwards, F. Q. iii. xi. 18.

——— " Sad *herſal* of his heavy ſtreſſe."

So that *holy herſe* is here, the rehearſal of the prayers in the church-ſervice, at which Britomart is now deſcribed as preſent. *Herſe* occurs, in the Paſtoral of November, as the burden of Colin's ſong, " O heavie *herſe*," and, " O happie *herſe*," where E. K. interprets *herſe*, " The ſolemne Obſequie in Funerals." T. WARTON.

And that old Dame ſaid many an idle verſe,
Out of her daughters hart fond fancies to reverſe.

XLIX.

Retourned home, the royall Infant fell
Into her former fitt; for why? no powre
Nor guidaunce of herſelfe in her did dwell.
But th' aged nourſe, her calling to her bowre,
Had gathered rew, and ſavine, and the flowre
Of camphora, and calamint, and dill;
All which ſhe in a earthen pot did poure,

XLVIII. 9. ——————— *to* reverſe.] To *cauſe to return*. See the notes on F. Q. i. ix. 48. CHURCH.

XLIX. 7. *All which ſhe in a earthen pot did poure,*] Nothing is more frequent among the poets, than alluſions to the various powers of charms, philters, and incantations. There were two ſorts of incantations uſed by lovers, the one to procure love, the other to remove it. This is plain, as from other paſſages that may be eaſily cited, ſo from the following in Virg. *Æn.* iv. 478.

" Inveni, germana, viam, (gratare ſorori,)
" Quæ mihi reddat eum, vel eo me ſolvat amantem—
" Hæc ſe carminibus promittit ſolvere mentes,
" Quas velit; aſt aliis duras immittere curas."

The incantation here is *to undoe her daughters love:* The plants and ſhrubs, which Glauce uſes on this occaſion, are rue, ſavine, camphire, calamint, and dill; whoſe efficacious powers in medicine are ſaid to abate deſires of venery, and to procure barrenneſs: to theſe is added coltwood or colt's-foot; which is reckoned a good cooler, and proper to abate the fervour of the Virgins love. You ſee the propriety of the choice of theſe plants and ſhrubs: but why is the whole ſprinkled with milk and blood, which were uſed in the evocation of the infernal ſhades, and were offered as libations to the dead? Theſe offerings likewiſe of milk and blood were grateful to the Enchantreſs Hecate; and this goddeſs was to be aſſiſtant in this magical operation, δέσποινα καὶ συνεργὸς, as Medea in Euripides invokes her. Hence the reader may ſee the propriety of Spen-

And to the brim with coltwood did it fill,
And many drops of milk and blood through it
did ſpill.

L.

Then, taking thriſe three heares from off her
head,
Them trebly breaded in a threefold lace,
And round about the pots mouth bound the
thread;
And, after having whiſpered a ſpace
Certein ſad words with hollow voice and bace,
Shee to the Virgin ſayd, thriſe ſayd ſhe itt;

ſer's adding milk and blood, as well as mentioning the other ingredients. Compare Theocritus and Virgil in their Eclogues named *The Enchantreſs*. Dryden, in his notes on Virgil's viiith *Paſtoral*, ſays that "Spenſer has followed both Virgil and Theocritus, in the charms which he employs for curing Britomartis of her love. But he had alſo our poet's *Ceiris* in his eye: for, there, not only the enchantments are to be found, but alſo the very name of Britomartis." I cannot perſuade myſelf that Virgil wrote this poem: Spenſer thought it, however, worth his reading and imitation. The *patula teſta*, earthen *pot*, or *cauldron*, (as Shakeſpeare expreſſes it in *Macbeth*,) is, I think, the ſame, which Theocritus names κιλίκη, i. e. a *pot* or *cauldron*, reſembling a large cup, which is there got ready for the love-ingredients; and this pot the enchantreſs bids her maid to bind round with a purple fillet of wool. This I mention, becauſe it ſeems to me that the word is not underſtood by the commentators of Theocritus. If we turn to Virgil's *Paſtoral*, which Dryden thinks that Spenſer had in his eye, as well as the *Ceiris*; there is no earthen pot or cauldron; but an altar is erected: on which frankincence, vervain, bay-leaves, brimſtone, and flower ſprinkled with ſalt, were burnt; and this altar likewiſe is bound round with a fillet of wool,

——— "Molli cinge hæc altaria vittâ."

Στέψον [τὰν κιλίκαν] φοινικέῳ ὀιὸς ἀώτῳ. UPTON.

" Come, daughter, come; come, ſpit upon
my face;
Spitt thriſe upon me, thriſe upon me ſpitt;
Th' uneven nomber for this buſines is moſt fitt."

LI.

That ſayd, her rownd about ſhe from her turnd,
She turned her contráry to the ſunne;
Thriſe ſhe her turnd contráry, and returnd

L. 9. *Th' uneven nomber for this buſines is moſt fitt.*] I cannot help citing a paſſage from Petronius, which illuſtrates theſe fooliſh and ſuperſtitious ceremonies. " Illa de ſinu licium protulit varii coloris filis intortum, cervicemque vinxit meam: mox turbatum ſputo pulverem medio ſuſtulit digito, frontemque repugnantis ſignavit: hoc peracto carmine, ter me juſſit exſpuere, terque lapillos conjicere in ſinum, quos ipſa præcantatos purpura involverat, &c." This ſilly cuſtom of ſpitting they uſed in order to avert what was odious or ill ominous: See the ſcholiaſt on Theoc. *Idyll.* vi. 39. Τρὶς ἐς ἐμὸν πτύσσα κόλπον. Spenſer happily expreſſes *come*, thrice; *and ſpit upon me;* thrice. Yet he ſhould not have ſaid *face*, but *boſom:* theſe wicked rhymes, however, muſt plead his excuſe. But, before ſhe bids the Virgin *ſpit thrice*, ſhe mumbles (as our poet learnedly expreſſes it) *certein ſad words*, i. e. words agreeable to theſe ſuperſtitious ſolemnities. See Davies's note on Cic. *Nat. Deor.* ii. 3, concerning this expreſſion, *certa verba.* UPTON.

LI. 2. ——— contráry] In this and the next line *contrary* is accented on the ſecond ſyllable; in the fourth line, on the firſt ſyllable. Milton has, in like manner, to ſuit his convenience, employed both accentuations. See *Par. Loſt*, B. viii. 132. and *Samſon Agon.* ver. 972. TODD.

LI. 3. *Thriſe ſhe her turnd contráry, and returnd*] So Medea in her magical rites, Ov. *Met.* vii. 189. " Ter ſe convertit—." *Contrary* is repeated thrice; See the note above. The reader at his leiſure may conſult the *Maſque of Queens* written by B. Jonſon.

" About, about, and about,
" 'Till the miſt ariſe, &c."

who in his notes cites Remigius, " Gyrum ſemper in lævam progredi." You ſee Jonſon repeats thrice, *About*, &c.

UPTON.

All cóntrary; for ſhe the right did ſhunne;
And ever what ſhe did was ſtreight undonne.
So thought ſhe to undoe her daughter's love:
But love, that is in gentle breſt begonne,
No ydle charmes ſo lightly may remove;
That well can witneſſe, who by tryall it does prove.

LII.

Ne ought it mote the noble Mayd avayle,
Ne ſlake the fury of her cruell flame,
But that ſhee ſtill did waſte, and ſtill did wayle,
That, through long languour and hart-burning brame,
She ſhortly like a pyned ghoſt became

LI. 7. *But love, that is in gentle breſt begonne,*
No ydle charmes ſo lightly may remove;] Bernì, *Orl. Inam* L. i. C. 5. ſt. 22.

" E con mio danno mi convien provare,
" Che contr' amor non val negromanzia,
" Ne per radice, o fiore, o ſugo d' erba,
" La cruda piaga ſua ſi diſacerba." UPTON.

LII. 4. ——————— brame,] Mr. Upton has here converted, in his Gloſſary, *brame* into a ſubſtantive, which he interprets *vexation;* but I conceive, with Mr. Church, that *brame* is the adjective *breem* or *breme,* (which the rhyme has here altered,) and which Spenſer uſes, F. Q. vii. vii. 40, for *ſevere* or *ſharp,* as alſo in his *Shep. Cal.* Febr. *Hart-burning* is a ſubſtantive, ſignifying *diſcontent;* of which meaning Dr. Johnſon has cited an inſtance from Swift, under the word *Heart-burning* in his Dictionary. TODD.

LII. 5. ——— *like a* pyned ghoſt *became*] So, in F. Q. iv. vii. 41.

" That like a *pined ghoſt* he ſoon appears."

We find *forpyned ghoſt* in Chaucer, which is the ſame as *pyned ghoſt,* Prolog. ver. 205.

" He was not pale as a *forpyned ghoſt.*" T. WARTON.

Which long hath waited by the Stygian
ſtrond:
That when old Glaucè ſaw, for feare leaſt
blame
Of her miſcarriage ſhould in her be fond,
She wiſt not how t'amend, nor how it to with-
ſtond.

LII. 6. *Which long hath waited by the Stygian ſtrond:*] *Waited*, becauſe the body had not the rites of burial. UPTON.

CANTO III.

Merlin bewrayes to Britomart
The ſtate of Arthegall:
And ſhewes the famous progeny,
Which from them ſpringen ſhall.

I.

MOST ſacred fyre, that burneſt mightily
In living breſts, ykindled firſt above
Emongſt th' eternall ſpheres and lamping ſky,
And thence pourd into men, which men call Love;
Not that ſame, which doth baſe affections move
In brutiſh mindes, and filthy luſt inflame;
But that ſweete fit that doth true beautie love,
And choſeth Vertue for his deareſt dame,
Whence ſpring all noble deedes and never-dying fame:

II.

Well did Antiquity a god thee deeme,
That over mortall mindes haſt ſo great might,

I. 1. *Moſt ſacred fyre,* &c.] Spenſer is full of this Platonick doctrine. See the notes on his *Hymne of Heavenly Love.* TODD.

I. 3. ——————— lamping *ſky,*] Ital. *lampante,* ſhining. UPTON.

To order them as beſt to thee doth ſeeme,
And all their actions to direct aright:
The fatall purpoſe of divine foreſight
Thou doeſt effect in deſtined deſcents,
Through deepe impreſſion of thy ſecret might,
And ſtirredſt up th' heroës high intents,
Which the late world admyres for wondrous moniments.

III.

But thy dredd dartes in none doe triumph more,
Ne braver proofe in any of thy powre
Shewd'ſt thou, then in this royall Maid of yore,
Making her ſeeke an unknowne Paramoure,
From the worlds end, through many a bitter ſtowre:
From whoſe two loynes thou afterwardes did rayſe
Moſt famous fruites of matrimoniall bowre,
Which through the earth have ſpredd their living prayſe,
That fame in tromp of gold eternally diſplayes.

IV.

Begin then, O my deareſt ſacred Dame,
Daughter of Phœbus and of Memorye,

III. 2. *Ne braver proofe* in any of *thy powre* &c.] This is the genuine reading. Mr. Church erroneouſly reads, "Ne braver proofe *of any in* thy powre &c." TODD.

IV. 2. *Daughter* &c.] See note on F. Q. i. xi. 5. CHURCH.

That doeſt ennoble with immortall name
The warlike worthies, from antiquitye,
In thy great volume of Eternitye;
Begin, O Clio, and recount from hence
My glorious Soveraines goodly Aunceſtrye,
Till that by dew degrees, and long protenſe,
Thou have it laſtly brought unto her Excellence.

V.

Full many wayes within her troubled mind
Old Glaucè caſt to cure this Ladies griefe;
Full many wayes ſhe ſought, but none could find,
Nor herbes, nor charmes, nor counſel that is chiefe
And choiceſt med'cine for ſick harts reliefe:
Forthy great care ſhe tooke, and greater feare,
Leaſt that it ſhould her turne to fowle repriefe
And ſore reproch, whenſo her father deare
Should of his deareſt daughters hard misfortune heare.

VI.

At laſt ſhe her aviſde, that he which made

IV. 8. ——————— *long* protenſe,] So the firſt edition reads; but other editions, *pretence*. The firſt edition is right: *protenſe*, a *protendo*, from ſtretching and drawing out. "Cujus *protendere* famam," Claudian. *De Laud. Stil.* 1. 36. The Italians have *protendere*, *proteſo*, *protenſione*. UPTON.

Mr. Church agrees with Mr. Upton in regard to the etymology of the original word. All the reſt read *pretence*. TODD.

VI. 1. ——————— aviſde,] *Bethought*. See F. Q. iii. ii. 22. iii. xii. 28. The folios read, *advis'd*. CHURCH.

Tonſon's edition in 1758 corruptly alſo reads *advis'd*. TODD.

That Mirrhour, wherein the ſicke Damoſell
So ſtraungely vewed her ſtraunge lovers ſhade,
To weet, the learned Merlin, well could tell
Under what coaſt of heaven the Man did dwell,
And by what means his love might beſt be wrought:
For, though beyond the Africk Iſmaël
Or th' Indian Peru he were, ſhe thought
Him forth through infinite endevour to have ſought.

VII.

Forthwith themſelves diſguiſing both in ſtraunge
And baſe attyre, that none might them bewray,
To Maridunum, that is now by chaunge
Of name Cayr-Merdin cald, they tooke their way:
There the wiſe Merlin whylome wont (they ſay)
To make his wonne, low underneath the ground,
In a deepe delve, farre from the vew of day,
That of no living wight he mote be found,
Whenſo he counſeld with his ſprights encompaſt round.

VI. 4. *To weet, the* learned *Merlin,*] He is called in Arioſto, C. xxvi. 39. "Il *ſavio* incantator Britanno." UPTON.

VI. 7. ——— *the* Africk *Iſmaël,*] The Iſraelites or Agarens, called afterwards Saracens, conquered a great part of Africa: hence he ſays "the *Africk* Iſmael." UPTON.

VIII.

And, if thou ever happen that ſame way
To traveill, go to ſee that dreadful place:
It is an hideous hollow cave (they ſay)
Under a rock that lyes a litle ſpace
From the ſwift Barry, tombling downe apace
Emongſt the woody hilles of Dyneuowre:
But dare thou not, I charge, in any cace
To enter into that ſame balefull bowre,
For feare the cruell feendes ſhould thee unwares devowre:

IX.

But ſtanding high aloft low lay thine eare,
And there ſuch ghaſtly noyſe of yron chaines
And braſen caudrons thou ſhalt rombling heare,
Which thouſand ſprights with long enduring paines
Doe toſſe, that it will ſtonn thy feeble braines;

VIII. 6. *Emongſt the woody hilles of Dyneuowre:*] The principal ſeat of the princes of South-Wales was Dynefar, or Dynevor caſtle, near Caermarthen, who from thence were called the kings of Dynevor. See Drayton's *Polyolb.* S. 5. UPTON.

IX. 1. *But ſtanding high aloft low lay thine eare,*
And there ſuch ghaſtly noyſe &c.] This ſtory Spenſer borrowed from Giraldus Cambrenſis, who, during his progreſs through Wales in the twelfth century, picked it up among other romantick traditions propagated by the Britiſh bards. See Girald. Cambrens. *Itin. Cambr.* i. c. 6. Holinſh. *Hiſt.* i. 129. And Camden's *Brit.* p. 734. Drayton has this fiction, which he relates ſomewhat differently, *Polyolb.* L. iv. p. 62. edit. 1613. Hence Bacon's wall of braſs about England. T. WARTON.

And oftentimes great grones, and grievous ſtownds,
When too huge toile and labour them conſtraines;
And oftentimes loud ſtrokes and ringing ſowndes
From under that deepe rock moſt horribly rebowndes.

X.

The cauſe, ſome ſay, is this: A litle whyle
Before that Merlin dyde, he did intend
A braſen wall in compas to compyle
About Cairmardin, and did it commend
Unto theſe ſprights to bring to perfect end:
During which worke the Lady of the Lake,
Whom long he lov'd, for him in haſt did ſend;
Who, thereby forſt his workemen to forſake,
Them bownd, till his retourne, their labour not to ſlake.

XI.

In the meane time through that falſe Ladies traine
He was ſurpriſd, and buried under beare,
Ne ever to his worke returnd againe:
Nath'leſſe thoſe feends may not their work forbeare,

X. 6. ——————— *the Lady of the Lake*, &c.] See the preliminary remarks on Spenſer's Imitations from old Romances. TODD.

So greatly his commandëment they feare,
But there doe toyle and traveile day and night,
Untill that braſen wall they up doe reare:
For Merlin had in magick more inſight
Then ever him before or after living wight:

XII.

For he by wordes could call out of the ſky
Both ſunne and moone, and make them him obay;
The land to ſea, and ſea to maineland dry,
And darkſom night he eke could turne to day;
Huge hoſtes of men he could alone diſmay,
And hoſtes of men of meaneſt thinges could frame,
Whenſo him liſt his enimies to fray:

XII. 1. *For he by wordes could call out of the ſky*
Both ſunne and moone, &c.] This is agreeable to the cuſtom of claſſical magicians. So Horace's Canidia, *Epod.* v. 45.

" Quæ ſidera excantata voce Theſſala,
" Lunamque cœlo deripit."

See alſo Virgil, Ecl. viii. 69.

" Carmina vel cœlo poſſunt deducere lunam."

Shakſpeare's Proſpero is infinitely to be admired beyond all the ſorcerers of antiquity:

" I have be-dimm'd
" The noon-tide ſun, call'd forth the mutinous winds,
" And 'twixt the green ſea and the azur'd vault
" Set roaring war, &c."

This *rough magick*, as the poet afterwards calls it, highly intereſts the fancy. TODD.

XII. 6. *And hoſtes of men of meaneſt things could frame,*] Like Aſtolfo, who turned ſtones into horſes, and trees into ſhips, *Orl. Fur.* C. xxxviii. 33, and C. xxxix. 26. UPTON.

That to this day, for terror of his fame,
The feendes do quake when any him to them
does name.

XIII.

And, ſooth, men ſay that he was not the ſonne
Of mortall ſyre or other living wight,
But wondrouſly begotten, and begonne
By falſe illuſion of a guilefull ſpright
On a faire lady Nonne, that whilome hight
Matilda, daughter to Pubidius
Who was the lord of Mathtraval by right,
And cooſen unto king Ambroſius;
Whence he indued was with ſkill ſo merveilous.

XIV.

They, here arriving, ſtaid awhile without,
Ne durſt adventure raſhly in to wend,
But of their firſt intent gan make new dout
For dread of daunger, which it might portend:
Untill the hardy Mayd (with Love to frend)
Firſt entering, the dreadfull Mage there fownd

XII. 9. *The feendes do quake when any him to them does name.*] See Mr. Warton's note on F. Q. i. i. 37. TODD.

XIII. 7. ——— *Mathtraval*] Roderic the great (ſee ſt. 45.) divided Wales into three provinces, Aberffraw, Dinevowr, and Mathraval. See Wynne's *Hiſt. of Wales*, p. 27. CHURCH.

XIV. 3. ——— *gan make new dout*] Began to raiſe new difficulties, new fears. See F. Q. i. vi. 1. CHURCH.

XIV. 5. ——— *with Love* to frend] See the note on "with God *to friend*," F. Q. i. i. 28. TODD.

XIV. 6. ——— Mage] *Magician*. Lat. magus. CHURCH.

Deepe buſied 'bout worke of wondrous end,
And writing ſtraunge charáćters in the grownd,
With which the ſtubborne feendes he to his ſervice bownd.

XV.

He nought was moved at their entraunce bold,
For of their comming well he wiſt afore;
Yet liſt them bid their buſineſſe to unfold,
As if ought in this world in ſecrete ſtore
Were from him hidden, or unknowne of yore.
Then Glaucè thus; "Let not it thee offend,
That we thus raſhly through thy darkſom dore

XIV 7. *Deepe buſied 'bout worke of wondrous end,*
And writing &c.] Iſmeno is thus buſied, and thus binding the ſtubborn fiends to his commands, in Taſſo, C. xiii. 5.

"Hor quì ſen venne il Mago, e l' opportuno
"Alto ſilentio de la notte ſcelſe:
"De la notte, che proſſima ſucceſſe,
"E ſuo cerchio formouui, e i ſegni impreſſe, &c."

TODD.

XIV. 8. ——————charáćters] Here accented on the ſecond ſyllable, as in Shakſpeare's *Rape of Lucrece:*

"The light will ſhew, *charáćter'd* on my brow:"

And as it is often accented by our old poets. But Spenſer and Shakſpeare both place the accent alſo on the firſt ſyllable. See F. Q. v. vi. 2. TODD.

XV. 1. *He nought was moved at their entraunce bold,*
For of their comming well he wiſt afore;] This kind of preſcience is admirably burleſqued by Butler, where he introduces Hudibras aſking pardon of Sidrophel for his intruſion, P. ii. C. iii.

"By no means, Sir, quoth Sidrophel;
"The ſtars your coming did foretel;
"I did expect you here, and knew,
"Before you ſpake, your buſineſs too!" TODD.

Unwares have preſt; for either fatall end,
Or other mightie cauſe, us two did hether ſend."

XVI.

He bad tell on: And then ſhe thus began;
"Now have three moones with borrowd brothers light
Thriſe ſhined faire, and thriſe ſeemd dim and wan,
Sith a ſore evill, which this Virgin bright
Tormenteth and doth plonge in dolefull plight,
Firſt rooting tooke; but what thing it mote bee,
Or whence it ſprong, I cannot read aright:
But this I read, that, but if remedee
Thou her afford, full ſhortly I her dead ſhall ſee."

XVII.

Therewith th' Enchaunter ſoftly gan to ſmyle
At her ſmooth ſpeeches, weeting inly well

XV. 8. ———— fatall end,] *Deſtiny.* Again, in ſt. 21. "By *fatall lore.*" CHURCH.

XVI. 2. *Now have three moones with borrowd brothers light*
Thriſe ſhined faire, and thriſe ſeemd dim and wan,] The poets frequently uſe theſe circumlocutions, meaning three months are fully paſt. Ovid is fond of this manner of expreſſion. See *Faſt.* ii. 175, 447, iii. 121. *Met.* ii. 344, vii. 530. The ſame kind of poetical circumlocutions Spenſer uſes, F. Q. i. viii, 38, ii. i. 53, ii. ii. 44, and in other places. UPTON.

XVI. 8. ———— but if] *Except* or *unleſs.* So, in *Bevis of Hampton:*

"The rope I may not reach,
"*But if* thou me ſhew or teach."

This formulary *but if* is common in Spenſer. Some editions, however, have here erroneouſly given *if but*, which preſents a meaning exactly oppoſite to that of the poet. TODD.

That ſhe to him diſſembled womaniſh guyle,
And to her ſaid; "Beldame, by that ye tell
More neede of leach-crafte hath your Damozell,
Then of my ſkill: who helpe may have elſewhere,
In vaine ſeekes wonders out of magick ſpell."
Th' old woman wox half blanck thoſe wordes to heare;

XVII. 5. ——— leach-crafte] *The art of healing* or of *phyſick*. So Chaucer, *Kn. Tale*, v. 2748.

" The clotered blood, for any *leche-craſte*,
" Corrumpeth, &c."

And in Golding's *Ovid*, Met. xv. p. 190. b. edit. 1612. " By force of herbes and *leechcraft*." In the next ſtanza the *leach's* ſkill, is the ſkill of the *phyſician*. Thus, in Hawes's *Hiſt. of Graunde Amoure*, &c. 1554. Sign. L. iiij.

" To wofull creatures ſhe [Wiſdom] is goodly *leche*
" With her good ſiſter, called Pacience."

And in Occleve's ſtory of Jonathas, introduced by Browne into his *Shepheards Pipe*, 1620. Egl. 1.

——— " deare friend, we you pray,
" What man be ye? Sirs, quoth he, certeine,
" A *leech* I am; and, though my ſelfe it ſay,
" Can for the health of ſickefolkes well puruay."

And in the old Morality of *Hycke-Scorner*, publiſhed in Hawkins's *Orig. of Eng. Drama*, vol. i. p. 92.

" Helpe, helpe, &c.
" Alas! a *leche* for to helpe my wounde."

Theſe *leeches* are called in old French, *mires*. See Cotgrave, in v. " MIRE, a phyſitian, *leech*, chirurgian." They are often mentioned in the old romances. See *Le Vray Theatre d'honneur et chevalerie*, &c. Paris, fol. 1648, tom. i. ch. viii. p. 129. " DES ANCIENS CHEVALIERS ERRANS——S' ils etoient bleſſez ou malades, il y auoit des medecins & chirurgiens qu' ils nommoient *mires* & phyſiciens, qui les trattoient iuſques à leur parfaite gueriſon." See alſo *Hiſt. de Gerard Comte de Nevers*, 1520. P. ii. Ch. xiii. " Se Gerard euſt aconſuivy, jamais de *mire* ne luy euſt eſté metier." TODD.

XVII. 8. *Th' old woman wox half* blanck] Half *confounded*

And yet was loth to let her purpoſe plaine
appeare;

XVIII.

And to him ſaid; "Yf any leaches ſkill,
Or other learned meanes, could have redreſt
This my deare daughters deepe-engraffed ill,
Certes I ſhould be loth thee to moleſt:
But this ſad evill, which doth her infeſt,
Doth courſe of naturall cauſe farre exceed,
And houſed is within her hollow breſt,
That either ſeemes ſome curſed witches deed,
Or evill ſpright, that in her doth ſuch torment
breed."

XIX.

The Wiſard could no lenger beare her bord,
But, burſting forth in laughter, to her ſayd;
"Glaucè, what needes this colourable word
To cloke the cauſe that hath itſelfe bewrayd?
Ne ye, fayre Britomartis, thus arayd,

and *out of countenance*. Ital. reſtar *bianco*, i. e. as Milton expreſſes it, *Par. L.* B. ix. 890. To ſtand "aſtonied and *blank*." See alſo *Par. Reg.* B. ii. 120. UPTON.

XIX. 1. ——————— *her* bord,] Her *jeſt*, her *pretence*; for what ſhe ſaid was *not true*. The word *bord* is often uſed for *jeſt* or *merriment*. See F. Q. iv. iv. 13. So Chaucer, *Manc. Prol.* v. 17030. edit. Tyrwhitt.

"That, that I ſpake, I ſayd it in my *bourd*."

And Drayton, *Shepheards Garland*, edit. 1593. p. 53.

"Gramercy, Borrill, for thy company,
"For all thy ieſtes and all thy merrie *bourds*." TODD.

XIX. 5. *Ne* ye, *fayre Britomartis*,] Obſerve the addreſs *ye*: as in F. Q. vi. ii. 42. "*Ye* doleful dame." So Virgil, "*Vos*, O Calliope." UPTON.

More hidden are then ſunne in cloudy vele;
Whom thy good fortune, having fate obayd,
Hath hether brought for ſuccour to appele;
The which the Powres to thee are pleaſed to revele."

XX.

The doubtfull Mayd, ſeeing herſelfe deſcryde,
Was all abaſht, and her pure yvory
Into a cleare carnation ſuddeine dyde;
As fayre Aurora, ryſing haſtily,
Doth by her bluſhing tell that ſhe did lye
All night in old Tithonus frozen bed,
Whereof ſhe ſeemes aſhamed inwardly:
But her olde nourſe was nought diſhartened,
But vauntage made of that which Merlin had ared;

XXI.

And ſayd; "Sith then thou knoweſt all our griefe,
(For what doeſt not thou knowe?) of grace I pray,
Pitty our playnt, and yield us meet reliefe!"
With that the Prophet ſtill awhile did ſtay,
And then his ſpirite thus gan foorth diſplay;
"Moſt noble Virgin, that by fatall lore

XXI. 2. *For what doeſt not thou knowe?*] Virgil, *Æn.* iv. 447.

"Scis, Proteu, ſcis ipſe; neque eſt te fallere cuiquam."

UPTON.

Haſt learn'd to love, let no whit thee diſmay
The hard beginne that meetes thee in the dore,
And with ſharpe fits thy tender hart oppreſſeth ſore:

XXII.

" For ſo muſt all things excellent begin;
And eke enrooted deepe muſt be that tree,
Whoſe big embodied braunches ſhall not lin
Till they to hevens hight forth ſtretched bee.
For from thy wombe a famous progenee
Shall ſpring out of the auncient Trojan blood,
Which ſhall revive the ſleeping memoree
Of thoſe ſame antique peres, the hevens brood,
Which Greeke and Aſian rivers ſtayned with their blood.

XXI. 8. *The hard* beginne] *Beginning.* The verb converted into a ſubſtantive, as *reſtore* alſo is, F. Q. iii. v. 18. Where ſee Mr. Church's note. TODD.

XXII. 3. *Whoſe big embodied braunches* &c.] This is very poetical, and in the prophetical ſtyle. " And there ſhall come forth a rod out the ſtem of Jeſſe, and a branch ſhall grow out of his roots." *If.* xi. 1.—Britomart was deſcended from Brutus, who boaſted his original from Æneas, Anchiſes, and Aſſaracus, *of the ancient Trojan blood,* as in *Orl. Fur.* C. iii. 17. " L'antico ſangue che venne da Troja." *And no leſs the heavens brood,* as in Virg. *Georg.* iii. 35.

" Aſſaraci proles, demiſſæque ab Jove gentis
" Nomina." UPTON.

XXII. 9. *Which* Greeke *and Aſian rivers* ſtayned *with* their *blood.*] This, methinks, cloſes not well; and rather ſuits with the vanquiſhed than victors: but certainly 'tis ill-omiuous: Nor does Merlin allude only to the Trojans, but to the Romans

XXIII.

" Renowmed kings, and ſacred emperours,
Thy fruitfull ofspring, ſhall from thee deſcend;
Brave captaines, and moſt mighty warriours,
That ſhall their conqueſts through all lands extend,
And their decayed kingdomes ſhall amend:
The feeble Britons, broken with long warre,
They ſhall upreare, and mightily defend
Againſt their forren foe that commes from farre,
Till univerſall peace compound all civill iarre.

XXIV.

" It was not, Britomart, thy wandring eye
Glauncing unwares in charmed Looking-glas,
But the ſtreight courſe of hevenly deſtiny,
Led with Eternall Providence, that has
Guyded thy glaunce, to bring His Will to pas:
Ne is thy fate, ne is thy fortune ill,
To love the proweſt Knight that ever was:

likewiſe, the deſcendants of the Trojans: Has not the printer therefore omitted one word, and given us another of his own? And will it not be more poetical, and more prophetical, if we read?

" Which Greeke and Aſian rivers *ſtaynd* with *hoſtile* blood."

UPTON.

Tonſon's edition in 1758 reads *ſtain'd*, which cripples the verſe. It reads, however, with the firſt edition, and thoſe of 1751, Church, and Upton, *Greeke*. The reſt read erroneouſly *Greece*. TODD.

XXIII. 5. ——————— ſhall *amend*:] The ſecond and ſubſequent folio read, without authority, " *all* amend;" which Tonſon's edition of 1758 has followed. TODD.

Therefore ſubmit thy wayes unto His Will,
And doe, by all dew meanes, thy deſtiny fulfill."

XXV.

" But read," ſaide Glaucè, " thou Magitian,
What meanes ſhall ſhe out-ſeeke, or what waies take?
How ſhall ſhe know, how ſhall ſhe finde the Man?
Or what needes her to toyle, ſith fates can make
Way for themſelves their purpoſe to pertake?"
Then Merlin thus; " Indeede the fates are firme,
And may not ſhrinck, though all the world do ſhake:
Yet ought mens good endevours them confirme,
And guyde the heavenly cauſes to their conſtant terme.

XXIV. 9. *And doe, by all dew* meanes, &c.] So Milton rightly reaſons, *Par. Reg.* B. iii. 353.

——————— " Prediction ſtill
" In all things, and all men, ſuppoſes *means*;
" Without *means* us'd, what it predicts revokes."

CHURCH.

XXV. 4. ——————— *ſith fates can make*
Way for themſelves their purpoſe to pertake?] *Fata viam invenient*, Virg. *Æn.* iii. 395. Since the fates can make way for themſelves for her to partake of their purpoſes. Merlin's anſwer is very Stoical: Yet we ought to co-operate with Fate: *συνορμᾶν, ὁμογνωμονῆσαι, συνορίγισθαι, ἁπλῶς συνθέλειν.*

UPTON.

XXVI.

" The Man, whom heavens have ordaynd to bee
The ſpouſe of Britomart, is Arthegall:
He wonneth in the land of Fayëree,
Yet is no Fary borne, ne ſib at all
To Elfes, but ſprong of ſeed terreſtriall,
And whylome by falſe Faries ſtolne away,
Whyles yet in infant cradle he did crall;
Ne other to himſelfe is knowne this day,
But that he by an Elfe was gotten of a Fay:

XXVII.

" But ſooth he is the ſonne of Gorloïs,

XXVI. 4. ——————— ſib] *Relation.* " Ne ſib at all," i. e. *he is no way related.* So Chaucer, p. 223. ed. Urr.
" Was *ſibbe* to Arthour of Breteigne." CHURCH.

XXVI. 6. *And whylome by falſe Faries ſtolne away,*
Whyles yet in infant cradle he did cull;] The ſame hiſtory is related of St. George, F. Q. i. x. 65. Where ſee the notes. The reader therefore will remember this account of Arthegal, when he peruſes what has been ſaid of St. George by an elegant and ingenious writer; that " the ſtealing of the Redcroſs Knight, while a child, is the *only* incident in the poem which approaches to the popular character of the Fairy." See *Minſtrelſy of the Scottiſh Border*, 1802. vol. ii. p. 213. An inſtance of this magical kind of *child-ſtealing* is gravely related, from Wierus, in *Hiſtoriæ de Spectris*, &c. Lugd. Bat. 1656, p. 128. TODD.

XXVII. 1. *But ſooth he is the ſonne of Gorloïs,*] This is the Gorlois of whom Milton ſpeaks, *Epitaph. Damonis*, v. 166.
" Tum gravidam Arturo, fatali fraude, Iogernen,
" Mendaces vultus, aſſumptaque Gorlois arma,
" Merlini dolus." ———

Geoffry of Monmouth informs us, that Uther Pendragon fell in love with Igerne, or Iogerne, the wife of Gorlois prince of Cornwall. In the abſence of Gorlois, Merlin, by his magick, transformed Uther into the likeneſs of Gorlois, and one Ulfin into the likeneſs of Jordan, a familiar friend of Gorlois,

And brother unto Cador, Corniſh king;
And for his warlike feates renowmed is,
From where the day out of the ſea doth ſpring,
Untill the cloſure of the evening:
From thence him, firmely bound with faithfull band,
To this his native ſoyle thou backe ſhalt bring,
Strongly to ayde his countrey to withſtand
The powre of forreine Paynims which invade thy land.

XXVIII.

"Great ayd thereto his mighty puiſſaunce
And dreaded name ſhall give in that ſad day;
Where alſo proofe of thy prow valiaunce
Thou then ſhalt make, t' increaſe thy Lover's pray:
Long time ye both in armes ſhall beare great ſway,
Till thy wombes burden thee from them do call,

himſelf aſſuming the figure of one Bricel; by means of which artifice, Uther enjoyed Iogerne, and begot king Arthur. B. 8. C. 19. Spenſer, in his Epiſtle to Sir Walter Raleigh, calls *Iogerne*, or *Igerne*, the lady *Igrayne*; and ſhe is ſo called in *Morte Arthur*. T. WARTON.

XXVII. 4. *From where the day* &c.] So, in *Pſalm* cxiii. 3. "From the riſing up of the ſun, unto the going down of the ſame," i. e. *throughout the whole world*. CHURCH.

XXVII. 6. *From thence*] That is, From Fairy land. CHURCH.

Ibid. ——— *him, firmely bound with faithfull band,*] That is, him bound in wedlock. CHURCH.

And his laſt fate him from thee take away;
Too rathe cut off by practiſe criminall
Of ſecrete foes, that him ſhall make in miſchiefe fall.

XXIX.

" With thee yet ſhall he leave, for memory
Of his late puiſſaunce, his ymage dead,
That living him in all activity
To thee ſhall repreſent: He, from the head
Of his cooſen Conſtantius, without dread

XXVIII. 8. *Too* rathe] Too *early*. See the note on *rathe*, Shep. Cal. *Dec.* TODD.

XXIX. 1. With *thee*] So the firſt edition reads; which Hughes's ſecond edition, and thoſe of 1751, Church, and Upton, rightly follow. The reſt read, " *Where* thee &c." TODD.

XXIX. 2. ——————— *his ymage dead*,] That is, He dead ſhall leave thee his image: Or, His image dead is, the image of him dead. When he dies, he ſhall leave thee a ſon the image of himſelf. See F. Q. ii. x. 34. " His ſon Rivall' his dead rowme did ſupply." JORTIN.

XXIX. 4. ——————— *He, from the head Of his cooſen Conſtantius*, &c.] The hiſtorians, who treat of Arthur and his ſucceſſours, are ſomewhat confuſed and contradictory among themſelves; and thereby they give a very fair opening to a poet to make a hiſtory for his poem, and not his poem for the hiſtory. In my notes on the tenth Canto of the ſecond Book, I have given the ſucceſſion of Britiſh kings down to Arthur. And here I ſhall reſume the hiſtory. Uther Pendragon was Arthur's father, and fell in love with Igerna, the wife of Gorlois duke of Cornwall, whom, by Merlin's help, he enjoyed; and afterwards, upon the death of Gorlois, married. It ſeems not improper here to put the reader in mind, that, during the reign of Uther Pendragon, the Saxons were perpetually haraſſing the Britons; under their leaders Octa and Eoſa: And this is the hiſtorical part, that has chiefly reference to this Fairy poem. Gorlois had by his wife Igerna a ſon named Cador, and likewiſe (as Spenſer has added)

Shall take the crowne that was his fathers right,
And therewith crowne himſelfe in th' others ſtead:
Then ſhall he iſſew forth with dreadfull might
Againſt his Saxon foes in bloody field to fight.

XXX.

" Like as a lyon that in drowſie cave
Hath long time ſlept, himſelfe ſo ſhall he ſhake;
And, comming forth, ſhall ſpred his banner brave

Arthegal. There is mention made of Arthegal of Warguit, i. e. Warwick, (in Geoffry of Monmouth, B. ix. C. 12.) among the heroes of Arthur's Court: and he is mentioned as a Knight of the Round Table in *Morte Arthur*, or (as 'tis called) *The Hiſtory of Prince Arthur*. Arthur was mortally wounded, fighting againſt his traiterous nephew Modred; and in the ſame battle Modred himſelf was killed. Arthur gave up the crown to his kinſman Conſtantine, the ſon of Cador duke of Cornwal. Conſtantine, having reigned three years, was ſlain by Conan. After Conan, reigned Wortiporius; who conquered the Saxons; after Wortiporius, Malgo. 'Tis now eaſy to ſee how Spenſer has feigned his ſtory. Arthegal was the ſon of Gorlois, duke of Cornwal; he married Britomart and had by her a ſon, whom he names not, but means Aurelius Conan: this ſon of Arthegal ſhall claim the crown of Britain, his due, from Conſtantine, Arthur's kinſman; and, having conquered the Saxons, ſhall be ſucceeded by his ſon Vortipore, or Wortiporius, as Geoffry of Monmouth calls him. UPTON.

XXX. 1. *Like as a lyon that in drowſie cave*
Hath long time ſlept, himſelfe ſo ſhall he ſhake;]
Our poet was indebted to Scripture for this truly great and poetical image: " Juda is a lion's whelp: from the ſpoil my ſon thou art come on high: he laid him down, and couched himſelf as a lion, and as a lioneſs: who will ſtir him up?" *Gen.* xlix. 9. UPTON.

Over the troubled South, that it ſhall make
The warlike Mertians for feare to quake:
Thriſe ſhall he fight with them, and twiſe ſhall win;
But the third time ſhall fayre accordaunce make:
And, if he then with victorie can lin,
He ſhall his dayes with peace bring to his earthly In.

XXXI.

"His ſonne, hight Vortipore, ſhall him ſucceede
In kingdome, but not in felicity:
Yet ſhall he long time warre with happy ſpeed,
And with great honour many batteills try;
But at the laſt to th' importunity
Of froward fortune ſhall be forſt to yield:
But his ſonne Malgo ſhall full mightily
Avenge his fathers loſſe with ſpeare and ſhield,
And his proud foes diſcomfit in victorious field.

XXX. 5. *The warlike* Mertians] *Mercia* was one of the kingdoms of the Saxon Heptarchy; ſo named, becauſe, being in the middle, it was a *march* or border to the reſt. UPTON.

XXX. 8. ——————— *can* lin,] *Ceaſe*, or *give over*. See alſo ſt. 22. "Whoſe big embodied braunches ſhall not *lin* till they &c." *Lin* is a northern word. See the Gloſſ. to *The Praiſe of York-ſhire Ale*, 12mo. York, 1697. "*Never* LIN, ſignifies *not to tire* or *give over*," p. 106. TODD.

XXX. 9. ——————— *his earthly In.*] So he calls death, "the common In of reſt," F. Q. ii. i. 59. TODD.

XXXII.

" Behold the Man! and tell me, Britomart,
If ay more goodly creature thou didſt ſee?
How like a gyaunt in each manly part
Beares he himſelfe with portly maieſtee,
That one of th' old heroës ſeemes to bee!
He the ſix Iſlands, comprovinciall
In auncient times unto great Britainee,
Shall to the ſame reduce, and to him call
Their ſondry kings to do their homage ſeverall.

XXXIII.

" All which his ſonne Careticus awhile
Shall well defend, and Saxons powre ſuppreſſe;
Untill a ſtraunger king, from unknowne ſoyle

XXXII. 1. *Behold* &c.] Theſe elegant times are a diſtant copy of what Anchiſes ſays, in Virgil, to Æneas, when he ſhows him his poſterity, *Æn.* vi. It might be objected to Spenſer, that, Merlin not cauſing the poſterity of Britomartis to appear before her, but only giving her an account of them, it is a little violent to break out *Behold the Man*, &c. when the reader is not prepared for it by any thing that went before. JORTIN.

Merlin ſpeaks to Britomartis, as Meliſſa ſpoke to Bradamante, and Anchiſes to Æneas: The man is ſhown, though abſent, as if he were preſent. UPTON.

XXXII. 6. *He the ſix Iſlands*, &c.] Viz. Ireland, Iſeland, Godland, the Orkneys, Norway, and Dacia. Geoffry of Monmouth, and Robert of Glouceſter, ſay that he was the *handſomeſt* and the *ſtrongeſt* prince that ever reigned in Britain. CHURCH.

XXXIII. 3. *Untill a ſtraunger king*,] Gormund, king of the Africans; who, having ſubdued Ireland and therein fixt his throne, " like a ſwift otter, *fell*, i. e. *cruell*, through emptineſs, *ſwam over*, to Britain (*with many one of his Norveyſes*, being an arch-pirate and captain of the Norwegians,) and aſſiſted the Saxons againſt Careticus." The Saxons, thus

Arriving, him with multitude oppreſſe;
Great Gormond, having with huge mighti-
neſſe
Ireland ſubdewd, and therein fixt his throne,
Like a ſwift otter, fell through emptineſſe,
Shall overſwim the ſea with many one
Of his Norveyſes, to aſſiſt the Britons fone.

XXXIV.

" He in his furie all ſhall over-ronne,
And holy church with faithleſſe handes deface,
That thy ſad people, utterly fordonne,
Shall to the utmoſt mountaines fly apace:
Was never ſo great waſte in any place,
Nor ſo foule outrage doen by living men;
For all thy citties they ſhall ſacke and race,
And the greene graſſe that groweth they ſhall
bren,
That even the wilde beaſt ſhall dy in ſtarved den.

XXXV.

" Whiles thus thy Britons doe in languour pine,

aſſiſted by this *ſtranger king*, committed great devaſtations, and forced the Britains to retire into Cornwal and Wales. Geoff. of Monm. B. xi. C. 8, and 10. UPTON.

XXXIII. 4. Hughes's ſecond edition here reads *multitudes*, which I ſhould ſuppoſe Spenſer gave. CHURCH.

XXXIV. 5. *Was never* &c.] A fine deſcription of utter deſolation. *Starved den* is vaſtly bold; yet not to be condemned neither, I think. JORTIN.

Juſt before, he uſes a like expreſſion, *drowſy cave*, ſt. 30. And, in the *Viſions of the World's Vanity*, he uſes *dreadleſs den*, ſt. 10. CHURCH.

See, however, Mr. Upton's note, F. Q. ii. xi. 42. TODD.

XXXV. 1. ——— thy *Britons*] So the firſt edition

Proud Etheldred ſhall from the North ariſe,
Serving th' ambitious will of Auguſtine,
And, paſſing Dee, with hardy enterpriſe
Shall backe repulſe the valiaunt Brockwell twiſe,
And Bangor with maſſacred martyrs fill;
But the third time ſhall rew his fool-hardiſe:
For Cadwan, pittying his peoples ill,
Shall ſtoutly him defeat, and thouſand Saxons kill.

XXXVI.

" But, after him, Cadwallin mightily
On his ſonne Edwin all thoſe wrongs ſhall wreake;

emphatically reads; to which thoſe of 1751, Upton, and Church, adhere. The reſt read, " *the* Britons." TODD.

XXXV. 2. *Proud Etheldred* &c.] He was king of the Northumbrians. CHURCH.

XXXV. 3. ——————— *Auguſtine,*] He was ſent over by Pope Gregory to convert the Angles. CHURCH.

XXXV. 5. ——————— *Brockwell*] He was a very conſiderable prince in that part of Britain called Powys-land. See Wynne's *Hiſt. of Wales*, p. 23. CHURCH.

XXXV. 6. *And Bangor* &c] That is, Bangor in Flintſhire; and not the city of that name in Caernarvonſhire. Fuller, in his *Church Hiſtory*, ſays, that 1200 unarmed Monks were there maſſacred. Cent. VII. B. II. p. 63. See alſo Selden's note on Drayton's *Polyolb.* p. 186, and Milton's *Hiſt. of England*, p. 170. CHURCH.

XXXV. 8. —— *Cadwan,*] King of Venedotia or North-Wales. CHURCH.

XXXVI. 1. ——————— *Cadwallin*] Son of Cadwan. CHURCH.

XXXVI. 2. —— *his ſonne Edwin*] Edwin was the Son of Etheldred. CHURCH.

Ne ſhall availe the wicked ſorcery
Of falſe Pellite his purpoſes to breake,
But him ſhall ſlay, and on a gallowes bleak
Shall give th' enchaunter his unhappy hire:
Then ſhall the Britons, late diſmayd and weake,
From their long vaſſallage gin to reſpire,
And on their Paynim foes avenge their ranckled ire.

XXXVII.

" Ne ſhall he yet his wrath ſo mitigate,
Till both the ſonnes of Edwin he have ſlayne,
Offricke and Oſricke, twinnes unfortunate,
Both ſlaine in battaile upon Layburne playne,
Together with the king of Louthiane,
Hight Adin, and the king of Orkeny,
Both ioynt partakers of their fatall payne:
But Penda, fearefull of like deſteney,
Shall yield himſelfe his liegeman, and ſweare fealty:

XXXVI. 3. ——— *the wicked ſorcery*
Of falſe Pellite] A ſoothſayer from Spain, who gave Edwin information of Cadwallin's Deſigns. See Geoffry of Monmouth. CHURCH.

XXXVII. 7. ——— their *fatall payne:*] That is, The fatal end of *Offricke* and *Oſricke*; as Mr. Church has obſerved, who alſo follows this reading of the firſt edition, together with the edition of 1751. All the reſt read "*the* fatall payne;" which Mr. Upton interprets, *the endeavour that proved fatal* to them. TODD.

XXXVII. 8. ——— *Penda,*] King of the Mercians. CHURCH.

XXXVIII.

" Him ſhall he make his fatall inſtrument
T' afflict the other Saxons unſubdewd:
He marching forth with fury inſolent
Againſt the good king Oſwald, who indewd
With heavenly powre, and by angels reſkewd,
All holding croſſes in their hands on hye,
Shall him defeate withouten blood imbrewd:
Of which that field for endleſſe memory
Shall Hevenfield be cald to all poſterity.

XXXIX.

" Whereat Cadwallin wroth ſhall forth iſſew,
And an huge hoſte into Northumber lead,
With which he godly Oſwald ſhall ſubdew,
And crowne with martiredome his ſacred head:
Whoſe brother Oſwin, daunted with like dread,
With price of ſilver ſhall his kingdome buy;
And Penda, ſeeking him adowne to tread,
Shall tread adowne, and doe him fowly dye;
But ſhall with gifts his lord Cadwallin pacify.

XXXVIII. 4. ——————— *Oſwald,*] King of the Northumbrians. CHURCH.

XXXVIII. 9. *Shall Hevenfield be cald to all poſterity.*] See this ſtory in Geoff. of Monmouth, B. xii. C. 10. And compare Camden's *Britan.* pp. 1081, 1083. UPTON.

XXXIX. 7. *And Penda, ſeeking him adowne to tread,*
Shall tread adowne, and doe him fowly dye;] The conſtruction is: " And Oſwin ſhall tread adowne Peanda, who ſought to tread him adowne, and put him to a foul death." See Geoff. of Monm. B. xii. C. 13. UPTON.

XL.

" Then ſhall Cadwallin die; and then the raine
Of Britons eke with him attonce ſhall dye;
Ne ſhall the good Cadwallader, with paine
Or powre, be hable it to remedy,
When the full time, prefixt by deſtiny,
Shall be expird of Britons regiment:
For Heven itſelfe ſhall their ſucceſſe envý,
And them with plagues and murrins peſtilent
Conſume, till all their warlike puiſſaunce be ſpent.

XLI.

" Yet after all theſe ſorrowes, and huge hills
Of dying people, during eight yeares ſpace,
Cadwallader, not yielding to his ills,
From Armoricke, where long in wretched cace

XL. 1. *Then ſhall Cadwallin die;*] After Cadwallin reigned Cadwallader, the laſt of the Britiſh kings: for the Saxons, having ſubdued all the country on this ſide the Severn, the Britiſh princes were called kings of *Wales:* for the Britons were deſcended from the Gauls, and were called by their old family name; G only changed into W. UPTON.

XLI. 1. *Yet* &c.] Cadwallader driven to forſake this land, eſpecially by reaſon of plague and famine, tyranniſing among his ſubjects, joyned with continual irruptions of the Engliſh, retyred himſelfe into little Britaigne, to his Cozen Alan, there King: where, in a dream, he was admoniſht by an Angel (I juſtifie it but by the ſtory) that a period of the Britiſh empire was now come. Selden's Notes to Drayton's *Polyolbion*, p. 146. And ſee Wynne's *Hiſt. of Wales*, p. 9. CHURCH.

Ibid. ——————— *and huge hills*
Of dying people,] Geoffry of Monmouth ſays, " The living were not ſufficient to bury the dead." CHURCH.

He liv'd, retourning to his native place,
Shal be by viſion ſtaide from his intent:
For th' Heavens have decreëd to diſplace
The Britons for their ſinnes dew puniſhment,
And to the Saxons over-give their goverument.

XLII.

"Then woe, and woe, and everlaſting woe,
Be to the Briton babe that ſhal be borne
To live in thraldome of his fathers foe!
Late king, now captive; late lord, now forlorne;
The worlds reproch; the cruell victors ſcorne;
Baniſht from princely bowre to waſteful wood!
O! who ſhall helpe me to lament and mourne
The royall ſeed, the antique Trojan blood,
Whoſe empire lenger here then ever any ſtood!"

XLIII.

The Damzell was full deepe empaſſioned

XLII. 1. *Then* woe, *and* woe, *and everlaſting* woe,] The poet has here thought proper (but he deſerves reprehenſion, I think, in this inſtance) to adopt the language of Scripture: "And I beheld, and heard an angel, flying through the midſt of heaven, ſaying with a loud voice, *Woe, woe, woe,* to the inhabiters of the earth, &c." *Rev.* viii. 13. TODD.

XLII. 9. *Whoſe empire* &c.] As Cadwallader is ſuppoſed to have died about the year of our Lord 690, and Brute to have come into this Iſland 1132 years before Chriſt, (according to Robert of Glouceſter,) the ancient kingdom of the Britains, for the ſpace, at leaſt, of 1800 years, may be juſtly reckoned to have exceeded in duration all other kingdoms of the world. See Borlaſe, &c. p. 372. CHURCH.

XLIII. 1. *The Damzell was full deepe empaſſioned* &c.] This is natural and poetical. JORTIN.

Both for his griefe, and for her peoples ſake,
Whoſe future woes ſo plaine he faſhioned;
And, ſighing ſore, at length him thus beſpake;
"Ah! but will Hevens fury never ſlake,
Nor vengeaunce huge relent itſelfe at laſt?
Will not long miſery late mercy make,
But ſhall their name for ever be defaſte,
And quite from off the earth their memory be raſte?"

XLIV.

"Nay but the terme," ſayd he, "is limited,
That in this thraldome Britons ſhall abide;
And the iuſt revolution meaſured
That they as ſtraungers ſhal be notifide:
For twiſe fowre hundreth yeares ſhal be ſupplide,
Ere they to former rule reſtor'd ſhal bee,

So Milton, *Par. L.* B. xi. 754.

"How didſt thou grieve then, Adam, to behold
"The end of all thy offspring, &c." CHURCH.

XLIV. 5. *For twiſe fowre hundreth yeares ſhal be ſupplide,*] So the firſt edition reads; which Hughes's ſecond edition, and thoſe of 1751, of Church, Upton, and Tonſon's in 1758, follow, except that Hughes, Upton, and Tonſon's editor have moderniſed *hundreth* into *hundred*. The reſt omit *yeares;* and ſome inſert *full* to complete the verſe: "For twiſe fowre hundreth ſhall be *full* ſupplide." TODD.

XLIV. 6. *Ere they* &c.] As Cadwallader is ſuppoſed to have died about the year 690, this part of Merlin's prophecy plainly points at Henry VII. who began his reign in 1485. CHURCH.

Geoffry of Monmouth mentions this very prophecy of Merlin, in B. xii. C. 17. UPTON.

And their impórtune fates all ſatisfide:
Yet, during this their moſt obſcuritee,
Their beames ſhall ofte breake forth, that men them faire may ſee.

XLV.

"For Rhodoricke, whoſe ſurname ſhal be Great,
Shall of himſelfe a brave enſample ſhew,
That Saxon kings his friendſhip ſhall intreat;
And Howell Dha ſhall goodly well indew
The ſalvage minds with ſkill of iuſt and trew:
Then Griffyth Conan alſo ſhall upreare
His dreaded head, and the old ſparkes renew

XLIV. 8. ——— *their* moſt *obſcuritee,*] Their *greateſt* obſcurity. See alſo F. Q. i. ii. 9. TODD.

XLV. 1. —— Rhodoricke,] *Roderic the Great* ſucceeded his father Merfyn Frych, in the Principality of Wales, about the year of our Lord 843. See Wynne's *Hiſt. of Wales*, p. 27. CHURCH.

XLV. 4. —— Howell Dha] *Howel Dha* had been, for a conſiderable time, Prince of South-Wales and Powis; in which Government he had ſo juſtly and diſcreetly behaved himſelf, that upon the death of Edwal Foel he was worthily preferred to the Principality of Wales: notwithſtanding that Edwal had left behind him ſeveral ſons, who at firſt ſeemed to murmur at, and reſent, the Election of Howel Dha. The firſt thing he took care of, was to enact good and wholſome Laws for the benefit of his country. He died, after a long and peaceable reign, in the year of our Lord 948. See Wynne's *Hiſt. of Wales*, pages 49 and 53. CHURCH.

XLV. 6. —— *Griffyth Conan*] He died in the year of our Lord 1136 (after he had reigned fifty-ſeven years,) to the great grief and diſcontent of all his ſubjects, as being a Prince of incomparable Qualities, and one who, after divers victories obtained over the Engliſh, had thoroughly purged North-Wales of all ſtrangers and foreigners. Wynne's *Hiſt. of Wales*, p. 159. CHURCH.

Of native corage, that his foes ſhall feare
Leaſt back againe the kingdom he from them
ſhould beare.

XLVI.

"Ne ſhall the Saxons ſelves all peaceably
Enioy the crowne, which they from Britons
wonne
Firſt ill, and after ruled wickedly:
For, ere two hundred yeares be full outronne,
There ſhall a Raven, far from riſing ſunne,
With his wide wings upon them fiercely fly,
And bid his faithleſſe chickens overronne
The fruitfull plaines, and with fell cruelty
In their avenge tread downe the victors ſur-
quedry.

XLVII.

"Yet ſhall a Third both theſe and thine ſubdew:

XLV. 9. ——————*ſhould* beare.] Quære, *teare*, tear away. And yet he uſes *beare* in the ſame manner, F. Q. vii. vi. 1.

—— "and th' empire fought from them to *beare*."
CHURCH.

XLVI. 4. *For, ere* &c.] That is, Before two of the 800 years, from the death of Cadwallader, ſhall be expired.
CHURCH.

XLVI. 5. *There ſhall a Raven*, &c.] This manner of characteriſing countries by their enſigns, is agreeable to the prophetical ſtyle. 'Tis likewiſe the ſtyle in which Merlin's prophecies were written, according to Geoffry of Monmouth, B. vii. C. 3. The Danes firſt arrived in England in the year 787, and infeſted this nation till the times of Harold, who was conquered by William of Normandy, *The Lyon of Neuſtria*.—The *Daniſke tyrant*, Sir William Temple calls, "A known uſurper, cruel in his nature, of Daniſh extraction, and thereby ungrateful to the Engliſh." UPTON.

There ſhall a Lion from the ſea-bord wood
Of Neuſtria come roring, with a crew
Of hungry whelpes, his battailous bold brood,
Whoſe clawes were newly dipt in cruddy blood,
That from the Daniſke Tyrants head ſhall rend
Th' uſurped crowne, as if that he were wood,
And the ſpoile of the countrey conquered
Emongſt his young ones ſhall divide with bountyhed.

XLVIII.

"Tho, when the terme is full accompliſhid,
There ſhall a ſparke of fire, which hath long-while
Bene in his aſhes raked up and hid,
Bee freſhly kindled in the fruitfull Ile
Of Mona, where it lurked in exile;
Which ſhall breake forth into bright burning flame,
And reach into the houſe that beares the ſtile

XLVII. 2. ——— *the* ſea-bord *wood*] The *ſea-bordering* wood. See alſo F. Q. iii. iv. 13. CHURCH.

XLVIII. 2. *There ſhall* &c.] Llewellyn ap Gryffydh, the laſt *Britiſh* prince, made ſeveral great but unſucceſsful attempts to throw off the *Engliſh* yoke. At laſt he was obliged to make a treaty with Edward I. in the year of our Lord 1278, by which he was to give up the reſt of Wales, and retain Mona, i. e. the Iſle of Angleſey. He was afterwards ſlain in battle in the year 1283. Soon after which, Edward, having a ſon born at Caernarvon, created him Prince of Wales. CHURCH.

Of royall maieſty and ſoveraine name:
So ſhall the Briton blood their crowne againe
reclame.

XLIX.

" Thenceforth eternall union ſhall be made
Betweene the nations different afore,
And ſacred Peace ſhall lovingly perſuade
The warlike minds to learne her goodly lore,
And civile armes to exerciſe no more:
Then ſhall a Royall Virgin raine, which ſhall
Stretch her white rod over the Belgicke ſhore,
And the great Caſtle ſmite ſo ſore withall,
That it ſhall make him ſhake, and ſhortly learn
to fall:

L.

" But yet the end is not"—There Merlin ſtayd,

XLVIII. 9. *So ſhall the Briton blood their crowne againe reclame.*] By the acceſſion of Henry of Richmond to the crown, the prophecy of Merlin and of Cadwallader came to be fulfilled, that the Briton blood ſhould reign again in Britain. Henry, deſcended from the Tudors, was born in Mona, now called Angleſey. See Drayton's *Polyolb.* p. 141. UPTON.

XLIX. 5. *And civile armes* &c.] And to put an end to the long diſputes between the Engliſh and Welch. CHURCH.

XLIX. 6. *Then ſhall a Royall Virgin raine,* &c.] Who knows not, that Queen Elizabeth gave peace to the Netherlands, and ſhook the caſtles of the Caſtilian king? UPTON.

L. 1. *But yet the end is not—There Merlin ſtayd,*] This abrupt diſcourſe is not unlike that of the Sibyl, " Talia fata, conticuit." Virg. *Æn.* vi. 54. And ſo likewiſe the effect:

—— " gelidus Teucris per *dira* cucurrit
" Oſſa tremor."

The cloſe of this ſtanza ſeems likewiſe imitated from Virgil:

" Ut primum ceſſit furor, et rapida ora quierunt."

UPTON.

As overcomen of the ſpirites powre,
Or other ghaſtly ſpectacle diſmayd,
That ſecretly he ſaw, yet note diſcoure:
Which ſuddein fitt and halfe extatick ſtoure
When the two fearefull wemen ſaw, they grew
Greatly confuſed in behaveoure:
At laſt, the fury paſt, to former hew
Hee turnd againe, and chearfull looks as earſt did ſhew.

LI.

Then, when themſelves they well inſtructed had
Of all that needed them to be inquird,
They both, conceiving hope of comfort glad,
With lighter hearts unto their home retird;
Where they in ſecret counſell cloſe conſpird,
How to effect ſo hard an enterprize,
And to poſſeſſe the purpoſe they deſird:

Ibid. ——— *There Merlin ſtayd*, &c.] See Mr. Warton's note on F. Q. v. x. 29. TODD.

L. 3. ——— *diſmayd*,] See the note on *diſmayd*, F. Q. ii. xi. 11. CHURCH.

L. 9. Hee *turnd againe, and chearfull looks* as earſt &c.] *Hee* is corrected from the Errata, ſubjoined to Spenſer's firſt edition, by Hughes in his ſecond edition, and by the editions of 1751, of Upton, Church, and Tonſon's in 1758. All the reſt inaccurately read *Shee*. In Spenſer's own editions, the words *as earſt* are wanting in this line; no doubt, as Mr. Church obſerves, through the careleſſneſs of the printer. They are firſt found in the folio of 1609, and have been admitted into every ſubſequent edition. TODD.

Now this, now that, twixt them they did devize,
And diverſe plots did frame to maſke in ſtrange diſguiſe.

LII.

At laſt the nourſe in her fool-hardy wit
Conceiv'd a bold deviſe, and thus beſpake;
"Daughter, I deeme that counſel aye moſt fit,
That of the time doth dew advauntage take:
Ye ſee that good king Uther now doth make
Strong warre upon the Paynim brethren, hight
Octa and Oza, whome hee lately brake

LI. 9. ——— *to* maſke *in ſtrange* diſguiſe.] Milton ſeems to have had this paſſage in his remembrance, when he penned the following line in his *Ode on the Paſſion*, ſt. 3.

"O, what a *maſk* was there, what a *diſguiſe!*"

Diſguiſe, I ſhould obſerve, is here the reading of Spenſer's firſt edition; which is rightly followed by thoſe of 1751, of Upton, Church, and Tonſon's in 1758. The reſt conform to the printer's errour in the ſecond edition, "ſtrange *device*." TODD.

LII. 5. *Ye ſee that good king Uther* now *doth make* &c.] This paſſage is very material to fix the hiſtorical point of time when theſe tranſactions are ſuppoſed to be carrying on. For this poem has ſeveral walks, all leading to the ways of pleaſing amuſement and inſtruction: and one of theſe walks (to give the poem an air of truth) is hiſtory. The point of time, which the poet fixes on, is when Uther Pendragon, king of Britain, was attacked by *Octa* the ſon of Hengiſt, and his kinſman *Eoſa*: So the names are written by Geoffry of Monmouth, B. viii. C. 18. And in C. 23. he mentions *Octa* and *Eoſa* being killed at *Verolam*: (*i. e.* an ancient town now *St. Albas's* in *Hertfordſhire*, deſtroyed by the Saxons:) Other Engliſh hiſtorians too mention Arthur's firſt appearance about the year 470, when Hengiſt was aſſiſted by *Octa* his brother, and by *Ebuſa* (ſo they likewiſe write his name) his brother's ſon, ſettled in the North of Britain. UPTON.

Beſide Cayr Verolame in victorious fight,
That now all Britany doth burne in armës bright.

LIII.

" That therefore nought our paſſage may empeach,
Let us in feigned armes ourſelves diſguize,
And our weake hands (Need makes good ſchollers) teach
The dreadful ſpeare and ſhield to exercize:
Ne certes, daughter, that ſame warlike wize,
I weene, would you miſſeeme; for ye beene tall
And large of limbe t' atchieve an hard emprize;
Ne ought ye want but ſkil, which practize ſmall
Will bring, and ſhortly make you a Mayd martiall.

LIII. 1. ——————— *empeach*,] So Spenſer's own editions read, thus diſtinguiſhing *empeach*, to *hinder*, from *impeach*, to *accuſe*. Mr. Church, Mr. Upton, and Tonſon's edition of 1758, follow the poet. The reſt read, *impeach*. See alſo the note on F. Q. i. viii. 34. TODD.

LIII. 3. ——————— (*Need makes good ſchollers*) *teach*] So the firſt edition, and the edition of 1751, read. The ſecond edition, the folios, and Hughes, read, " *whom need new ſtrength ſhall teach*." But I prefer the reading given. The alteration is ſo much for the worſe, that I dare be confident it is not Spenſer's. CHURCH.

I have preferred the old reading. *Need makes good ſcholars*, is proverbial. See Eraſmi Adagia, *Neceſſitas magiſtra*. UPTON.

Tonſon's edition of 1758 follows the ſecond reading. TODD.

LIV.

" And, ſooth, it ought your corage much inflame
To heare ſo often, in that royall hous,
From whence to none inferior ye came,
Bards tell of many wemen valorous,
Which have full many feats adventurous
Performd, in paragone of proudeſt men:
The bold Bunduca, whoſe victorious
Exployts made Rome to quake; ſtout Guendolen;
Renowmed Martia; and redoubted Emmilen;

LIV. 4. *Bards tell of many women valorous* &c.] Glauce, with the greateſt propriety is here made to allude to the bards, whoſe buſineſs it was (ſee Leland *De Script. Brit.* C. 2.) to ſing to the harp the warlike achievements of their countrymen; and who flouriſhed in high perfection, at the time in which our author has ſuppoſed the events of the *Faerie Queene* to have happened. They are introduced, with no leſs conſiſtency, playing upon their harps, in the hall of the *Houſe of Pride*, F. Q. i. v. 3. The bards were uſually employed upon ſuch publick occaſions, *in hall or bower*, as Milton ſings.
T. WARTON.

LIV. 7. ——— Bunduca,] The ſame as *Bonduca* and *Boadicea*. See F. Q. ii. x. 54. See alſo *The Ruines of Time*, ſt. 16. CHURCH.

LIV. 8. ——— Guendolen;] *Guendolen* was the daughter of Corineus, king of Cornwall. See F. Q. ii. x. 17. UPTON.

LIV. 9. ——— Martia;] Dame *Martia* the fayre, F. Q. ii. x. 42. UPTON.

Ibid. ——— *redoubted* Emmilen;] Who is this redoubted *Emmilen*? Is it the ſame name as *Emma*? and does he mean the famous daughter of Charlemagne? or rather the mother of Sir Triſtram, mentioned in F. Q. vi. ii. 29.
UPTON.

LV.

" And, that which more then all the reſt may ſway,
Late dayes enſample, which theſe eies beheld:
In the laſt field before Menevia,
Which Uther with thoſe forrein Pagans held,
I ſaw a Saxon virgin, the which feld
Great Ulfin thriſe upon the bloody playne;
And, had not Carados her hand withheld
From raſh revenge, ſhe had him ſurely ſlayne;
Yet Carados himſelfe from her eſcapt with payne."

LVI.

" Ah! read," quoth Britomart, " how is ſhe hight?"
" Fayre Angela," quoth ſhe, " men do her call,
No whit leſſe fayre then terrible in fight:
She hath the leading of a martiall
And mightie people, dreaded more then all

LV. 3. *In the laſt field before* Menevia,] That is, In the laſt battle before *St. Davids*, in the old Britiſh *Henemenew*, from which word the Latins called it *Menevia*. See Geoffry of Monmouth. UPTON.

LV. 6. *Great* Ulfin &c.] Sir *Ulfius*, the friend of Uther Pendragon. See *Hiſt. K. Arthur*, B. i. C. 1, 2, &c. The ſame hiſtory informs us who *Carados*, (in the next line,) was. UPTON.

LVI. 2. *Fayre Angela*,] This Saxon virgin is, I believe, entirely of Spenſer's own feiguing: He intended perhaps to make her no mean actreſs in his heroick poem, which he thought ſome time or other to finiſh, and which he hints at, F. Q. i. ii. 7. UPTON.

The other Saxons, which doe, for her ſake
And love, themſelves of her name *Angles* call.
Therefore, faire Infant, her enſample make
Unto thyſelfe, and equall corage to thee take."

LVII.

Her harty wordes ſo deepe into the mynd
Of the young Damzell ſunke, that great deſire
Of warlike armes in her forthwith they tynd,
And generous ſtout courage did inſpyre,
That ſhe reſolv'd, unweeting to her ſyre,
Advent'rous knighthood on herſelfe to don;
And counſeld with her nourſe her maides attyre
To turne into a maſſy habergeon;
And bad her all things put in readineſs anon.

LVIII.

Th' old woman nought that needed did omit;
But all thinges did conveniently purvay.
It fortuned (ſo time their turne did fitt)
A band of Britons, ryding on forray

LVII. 1. *Her* harty *wordes*] Inſtead of *harty* I would read *hardy*; and only want the authority of the books ſo to print. UPTON.

I would by no means change *harty*, which, in my opinion, is highly proper here; as it means *zealous, empaſſioned, encouraging*. Read the cloſe of the preceding ſtanza, and indeed the whole of the nurſe's ſpeech. TODD.

LVII. 7. ——————— *her maides attyre*
To turne &c.] That is, to change her maiden dreſs for a ſuit of armour. CHURCH.

LVIII. 4. ——————— forray] *Foraging* or *pillaging*, from the verb *forray*. See the note, F. Q. vi. xi. 40. TODD.

Few dayes before, had gotten a great pray
Of Saxon goods; emongſt the which was ſeene
A goodly armour, and full rich aray,
Which long'd to Angela, the Saxon queene,
All fretted round with gold and goodly wel beſeene.

LIX.

The ſame, with all the other ornaments,
King Ryence cauſed to be hanged hy
In his chiefe church, for endleſſe moniments
Of his ſucceſſe and gladfull victory:
Of which herſelfe aviſing readily,
In th' evening late old Glaucè thether led
Faire Britomart, and, that ſame armory
Downe taking, her therein appareled
Well as ſhe might, and with brave bauldrick garniſhed.

LX.

Beſide thoſe armes there ſtood a mightie ſpeare,
Which Bladud made by magick art of yore,
And uſd the ſame in batteill aye to beare;
Sith which it had beene here preſerv'd in ſtore,
For his great virtues proved long afore:
For never wight ſo faſt in fell could ſit,

LX. 2. *Which Bladud made,*] See the notes on *Bladud*, F. Q. ii. x. 26, and on the *ſpear*, F. Q. iii. i. 7. UPTON.

But him perforce unto the ground it bore:
Both ſpeare ſhe tooke and ſhield which hong by it;
Both ſpeare and ſhield of great powre, for her purpoſe fit.

LXI.

Thus when ſhe had the Virgin all arayd,
Another harneſſe which did hang thereby
About herſelfe ſhe dight, that the yong Mayd
She might in equall armes accompany,
And as her Squyre attend her carefully:
Tho to their ready ſteedes they clombe full light;
And through back waies, that none might them eſpy,
Covered with ſecret cloud of ſilent night,
Themſelves they forth convaid, and paſſed forward right.

LXII.

Ne reſted they, till that to Faery Lond
They came, as Merlin them directed late:
Where, meeting with this Redcroſſe Knight, ſhe fond

LXI. 2. *Another* harneſſe] *Suit of armour.* So, in Fairfax's Taſſo, the archangel Michael is armed "in *harneſſe* ſtrong of never-yeelding diamonds," B. ix. 58. Chaucer has uſed it, *Kn. T.* 1615, edit. Tyrwhitt.

—— "I wol be founden as a knight,
"And bringen *harneis* ynough for thee."

Old. Fr. *harnois.* See Cotgrave, in v. *Harnois.* TODD.

Of diverſe thinges diſcourſes to dilate,
But moſt of Arthegall and his eſtate.
At laſt their wayes ſo fell, that they mote part:
Then each to other, well affectionate,
Frendſhip profeſſed with unfained hart:
The Redcroſſe Knight diverſt; but forth rode Britomart.

LXII. 4. ——————— *to* dilate,] Shakſpeare uſes this word in *Othello*, A. i. S. iii.

" That I would all my pilgrimage *dilate:*"

That is, enlarge upon, relate at large. UPTON.

LXII. 9. *The Redcroſſe Knight diverſt;*] We hear no more of St. George in the remaining Books, only mentioned by the bye in F. Q. v. iii, 53. The poet's deſign ſeems plainly to bring all the various Knights together, before the poem concluded, at the Court of the Fairy Queen. UPTON.

Ibid. ——————— diverſt;] *Turned aſide* out of the road, as Mr. Church has explained by F. Q. vi. viii. 30. " So humbly taking leave, ſhe *turn'd aſide:* But Arthur with the reſt went onward &c." *Diverſt* is the ſame as *diverted*, from the Lat. *diverto*, to turn aſide. See alſo Cotgrave's Fr. Dict. v. " To diuert, *divertir, deſtourner.*" In this ſenſe it may be often found among our old poets. Thus, in Niccols's *Cuckow*, 1607: The heavens are deſcribed " looking always blithe on the bower of bliſſe, and

——————— " *diuerting* froward fate,
" Not ſuffering ycie froſt, or ſcorching ſunne,
" To vex th' inhabitants—"

Many examples might be added. It occurs exactly in the ſenſe before us, in Ray's *Travels:* " We rode along the ſea-coaſt to Oſtend, *diverting* at Nieuport, to refreſh ourſelves, &c." That is, *turning aſide* out of the high road. TODD.

CANTO IV.

Bold Marinell of Britomart
Is throwne on the Rich Strond:
Faire Florimell of Arthur is
Long followed, but not fond.

I.

WHERE is the antique glory now become,
That whylome wont in wemen to appeare?

I. 1. *Where is the antique glory now become,*
That whylome wont in wemen to appeare? &c.] This introduction in praiſe of women, ſeems to be enlarged from that of Arioſto, C. xx. 1.

" La donne antiche hanno mirabil coſe,
" Fatto ne l' arme, e ne le ſacre muſe,
" E di lor opre belle e glorioſe
" Gran lume in tutto il mondo ſi diffuſe.
" Arpalice e Camilla ſon famoſe,
" Perchè in battaglia erano eſperte ed uſe, &c."

In F. Q. iii. ii. 1. he had touched upon the ſame argument:

" Here have I cauſe in men juſt blame to find,
" That in their proper praiſe too partiall bee,
" And not indifferent to womankind,
" To whom no ſhare in armes and chevalree
" They doe impart, ne maken memoree
" Of their brave geſtes, and proweſſe martiall:
" Scarce do they ſpare to one, or two, or three,
" Rowme in their writtes; yet the ſame writing ſmall
" Does all their deeds deface, and dims their glories all."

Where he ſeems to copy the cloſe of the above introduction of Arioſto, ſt. 2.

" E forſe aſcoſi han lor debiti onori
" L' invidia, o il non ſaper degli ſcrittori." T. WARTON.

Juſt before the publication of the Faerie Queene, an Italian book had appeared, warmly and ably written in defence of the

Where be the brave atchievements doen by ſome?
Where be the batteilles, where the ſhield and ſpeare,
And all the conqueſts which them high did reare,

ladies. It is entitled "*Dell' Eccellenza della Donna*, Diſcorſo di Hercole Filogenio, a Fermo, 1589." 8vo. The ſubject is likely to have intereſted Spenſer. It divides itſelf into two concluſions: "*Prima*, Che la Donna per molti riſpetti, e principalmente per l' acutezza dell' intelletto è ſuperiore, & è più eccellente dell' Huomo. *Seconda*, Che la Donna (quando queſto i proterui conceder non voleſſero) non è inferiore, ne meno eccellente dell' Huomo." Under the examples "*della fortezza*" the author enumerates, as Spenſer has done, *Penthefilea*, and *Camilla*, as well as many others. The ladies therefore are not indebted ſolely to the romance-writers for the vindication of their glory. They had indeed been defended alſo by H. C. Agrippa, whoſe work was tranſlated into Engliſh more than a century after it appeared, and entitled "*Female Pre-eminence, or The Dignity and Excellency of that Sex above the Male*, by H. Care, 1670." 12mo. In the ſame year, in which this tranſlation was publiſhed, *The Moral State of England* made its appearance; the author of which, under the article WOMAN, ſeems to have adopted the ſentiments of Spenſer in praiſe of the fair ſex, p. 74. "Man, having by his converſe with the cauſes of all things, gathered knowledge, is ſenſible of what they of this ſex are capable; and, fearing leſt they ſhould rival him in his government, impoſeth on them, by perſwading them that their faculties are not receptive of arts and rough virtues; and by this ſtratagem confineth them by the adminiſtration of a narrow province, bounded by the walls of their court and garden, whilſt he is exercis'd in the nobler affairs of the Court and Schools, when it is clear that their inclinations are better than his, and their reſolutions greater." Compare particularly the ſtanza ſucceeding that which Mr. Warton has cited above, C. ii.—Dryden ſays that, in his time, he had "found *more heroines* than heroes," Pref. to Walſh's Dialogue concerning Women, 8vo. 1691.—I make no apology for the length of this note, as it illuſtrates the "brave geſtes," and "great exploits," of the Ladies. TODD.

That matter made for famous poets verſe,
And boaſtfull men ſo oft abaſht to heare?
Beene they all dead, and laide in dolefull herſe?
Or doen they onely ſleepe, and ſhall againe reverſe?

II.

If they be dead, then woe is me therefore;
But if they ſleepe, O let them ſoone awake!
For all too long I burne with envy ſore
To heare the warlike feates which Homere ſpake
Of bold Pentheſilee, which made a lake
Of Greekiſh blood ſo ofte in Trojan plaine;
But when I reade, how ſtout Debora ſtrake

I. 9. ——————————— reverſe?] *Return.* See the note on F. Q. i. ix. 48. CHURCH.

II. 4. *To heare the warlike feates which* Homere *ſpake Of bold* Pentheſilee, &c.] He is miſtaken about *Pentheſilea*, of whom *Homer* makes no mention. JORTIN.

'Twas uſual formerly to call thoſe additions, which were made to the books of Virgil and Homer, by the name of Virgil's and Homer's works. Thus G. Douglas calls Maphæus's additional book, the xiiith book of Virgil's *Æneidos:* and thus the writings of Quinctus Calaber (who wrote xiv books ſubſequent to Homer's account of the Trojan war, and which are named Τὰ μετ' Ὅμηρον or Παραλειπόμενα,) are confounded *with Homer.* Hence Spenſer calls it *Homer's* account of *Pentheſilea*; though Pentheſilea is mentioned by almoſt all the writers of the Trojan war, excepting Homer. UPTON.

II. 7. ——————— *how ſtout Debora* ſtrake &c.] It was through her means and Barak's, that Siſera was diſcomfited; but it was Jael that *ſtrake* the nail into his temples, *Judg.* iv. 21. UPTON.

Proud Siſera, and how Camill' hath ſlaine
The huge Orſilochus, I ſwell with great diſdaine.

III.

Yet theſe, and all that els had puiſſaunce,
Cannot with noble Britomart compare,
Aswell for glorie of great valiaunce,
As for pure chaſtitee and vertue rare,
That all her goodly deedes doe well declare.
Well worthie ſtock, from which the branches ſprong
That in late yeares ſo faire a bloſſome bare,
As thee, O Queene, the matter of my ſong,
Whoſe lignage from this Lady I derive along!

IV.

Who when, through ſpeaches with the Redcroſſe Knight,
She learned had th' eſtate of Arthegall,
And in each point herſelfe informd aright,
A friendly league of love perpetuall
She with him bound, and congè tooke withall.
Then he forth on his iourney did proceede,
To ſeeke adventures which mote him befall,

II. 8. ——————— Camill'] *Camilla*, who ſlew the huge Orſilochus, as mentioned in Virgil, *Æn.* xi. 690. UPTON.

III. 8. *As thee, O Queene*, the matter of my ſong.] Milton, *Par. L.* B. iii. 412.

——————— "Thy name,
"Shall be the copious *matter of my ſong!*"

And Dante, *Paradiſo*, C. i.

"— Sarà hora *materia del mio canto.*" UPTON.

And win him worſhip through his warlike deed,
Which alwaies of his paines he made the chiefeſt meed.

V.

But Britomart kept on her former courſe,
Ne ever doſte her armes; but all the way
Grew penſive through that amorous diſcourſe,
By which the Redcroſſe Knight did earſt diſplay
Her Lovers ſhape and chevalrous aray:
A thouſand thoughts ſhe faſhiond in her mind;
And in her feigning fancie did pourtray
Him, ſuch as fitteſt ſhe for love could find,
Wiſe, warlike, perſonable, courteous, and kind.

VI.

With ſuch ſelfe-pleaſing thoughts her wound ſhe fedd,
And thought ſo to beguile her grievous ſmart;
But ſo her ſmart was much more grievous bredd,
And the deepe wound more deep engord her hart,
That nought but death her dolour mote depart.

V. 8. ——————— *ſhe*] This is the emendation made in the ſecond edition, to which every ſubſequent edition has attended, except that of 1751, which reads, with Spenſer's firſt edition, *he*. TODD.

VI. 5. ——————— depart.] *Remove*, ſeparate. See the note on *depart*, F. Q. ii. x. 14. CHURCH.

So forth ſhe rode, without repoſe or reſt,
Searching all lands and each remoteſt part,
Following the guydance of her blinded gueſt,
Till that to the ſea-coaſt at length ſhe her addreſt.

VII.

There ſhe alighted from her light-foot beaſt,
And, ſitting downe upon the rocky ſhore,
Badd her old Squyre unlace her lofty creaſt:
Tho, having vewd awhile the ſurges hore
That gainſt the craggy clifts did loudly rore,
And in their raging ſurquedry diſdaynd
That the faſt earth affronted them ſo ſore,
And their devouring covetize reſtraynd;
Thereat ſhe ſighed deepe, and after thus complaynd:

VI. 8. ——————— *her blinded gueſt,*] Love. CHURCH.

VI. 9. ——————— *ſhe* her *addreſt.*] So Spenſer's own editions read, which thoſe of 1751, Church, Upton, and Tonſon's in 1758, follow. The reſt read, "ſhe *had* addreſt." TODD.

Ibid. ——————— *addreſt.*] She addreſſed herſelf, ſhe directed her courſe to. Fr. *addreſſe*, the ſuperſcription or direction of a letter. See alſo F. Q. iii. x. 40. CHURCH.

VII. 6. *And in their raging* ſurquedry *diſdaynd* &c.] The poet ſeems to have had in mind that ſublime deſcription of *the ſea ſhut up with doors*, Job xxxviii. 8. &c. "Hitherto ſhalt thou come, but no further: and *here ſhall thy* PROUD *waves be ſtayed.*" TODD.

VII. 7. ——————— affronted] *Oppoſed.* See the note on *affrant*, F. Q. i. viii. 13. TODD.

VIII.

" Huge ſea of ſorrow and tempeſtuous griefe,
Wherein my feeble barke is toſſed long
Far from the hoped haven of reliefe,
Why doe thy cruel billowes beat ſo ſtrong,
And thy moyſt mountaines each on others throng,
Threatning to ſwallow up my fearefull lyfe?
O, doe thy cruell wrath and ſpightfull wrong
At length allay, and ſtint thy ſtormy ſtrife,
Which in theſe troubled bowels raignes and rageth ryfe!

IX.

" For els my feeble veſſell, crazd and crackt
Through thy ſtrong buffets and outrageous blowes,
Cannot endure, but needes it muſt be wrackt
On the rough rocks, or on the ſandy ſhallówes,

VIII. 4. Why *doe* &c.] Hughes's ſecond edition, and the editions of 1751, Church, Upton, and Tonſon's in 1758, rightly follow this original reading. The reſt conform to the miſtake of the ſecond edition, " *Who* doe &c." TODD.

VIII. 9. *Which in* theſe *troubled* &c.] This is the reading of the ſecond edition, which the folios, Hughes, and Tonſon's in 1758, follow. The editions of 1751, Upton, and Church, adhere to the reading of the firſt edition, " Which in *thy* troubled bowels &c." But this reading wants perſpicuity. Mr. Church conjectures indeed that it ſhould be, " Which in *my* troubled bowels &c." But ſurely it is ſufficiently emphatick in the ſpeaker to ſay " *theſe* troubled bowels," διαπτικῶς, demonſtrating by her impaſſioned manner the ſtrong ſtryfe in *her own* heart. Compare the ſecond canto of this Book, ſt. 39. TODD.

IX. 4. *On the rough rocks, or on the ſandy ſhallowes,*] This

The whiles that Love it ſteres, and Fortune rowes:
Love, my lewd pilott, hath a reſtleſſe minde;
And Fortune, boteſwaine, no aſſuraunce knowes;
But ſaile withouten ſtarres gainſt tyde and winde:
How can they other doe, ſith both are bold and blinde!

X.

"Thou god of windes, that raigneſt in the ſeas,
That raigneſt alſo in the continent,
At laſt blow up ſome gentle gale of eaſe,
The which may bring my ſhip, ere it be rent,
Unto the gladſome port of her intent!
Then, when I ſhall myſelfe in ſafety ſee,
A table, for eternall moniment

line, as Mr. Upton has obſerved, is hypermetrical; and rough as the ſubject requires. It is indeed difficult to read it, unleſs we reject the ſecond *on*, and place an unpleaſing accent on the laſt ſyllables both of *ſandy* and *ſhallows*; or, retaining every word, pronounce *ſhallows* as a monoſyllable. TODD.

IX. 6. —— *my* lewd *pilott*,] My *ignorant* pilot. *Lewd* is often uſed by Chaucer in oppoſition to *learned*; as in old romances it alſo is to *clerk*. Ruddiman, in his Gloſſ. G. Douglas's Virgil, ſays that Chaucer frequently employs the word both for a *laick* and an *ignorant* perſon. I may add *Pierce the Ploughmans Crede*, at the beginning: "Other *lewed* or *lered*," i. e. ignorant or learned. *Lewd* continued to be uſed in this ſenſe long after the time of Spenſer. See Milton, *Par. L.* B. iv. 193. "Into his church *lewd* hirelings climb." See alſo *Acts* xvii. 5. "Certain *lewd* fellows of the baſer ſort." TODD.

X. 7. *A table, for eternall moniment* &c.] 'Twas an ancient

Of thy great grace and my great ieopardee,
Great Neptune, I avow to hallow unto thee!"

XI.

Then ſighing ſoftly ſore, and inly deepe,
She ſhut up all her plaint in privy griefe;
(For her great courage would not let her weepe;)
Till that old Glaucè gan with ſharpe repriefe
Her to reſtraine, and give her good reliefe
Through hope of thoſe, which Merlin had her told
Should of her name and nation be chiefe,
And fetch their being from the ſacred mould
Of her immortall womb, to be in heven enrold.

XII.

Thus as ſhe her recomforted, ſhe ſpyde,
Where far away one, all in armour bright,
With haſty gallop towards her did ryde:
Her dolour ſoone ſhe ceaſt, and on her dight
Her helmet, to her courſer mounting light:
Her former ſorrow into ſudden wrath
(Both cooſen paſſions of diſtroubled ſpright)
Converting, forth ſhe beates the duſty path:

cuſtom for thoſe who had received (or thought they received) any ſignal deliverance from the gods, to offer, as a pious acknowledgement, ſome tablet, giving an account of the favour. The mariner eſcaped from ſhipwreck offered his votive table to Neptune, Horat. L. i. Od. 5. Theſe *votive tablets* are mentioned by the commentators on Horat. L. i. Od. 5. Juvenal. Sat. xii. 27. Tibull. Lib. i. Eleg. iii. And in ſeveral old inſcriptions. UPTON.

Love and deſpight attonce her corage kindled hath.

XIII.

As, when a foggy miſt hath overcaſt
The face of heven and the cleare ayre engroſte,
The world in darknes dwels; till that at laſt
The watry ſouthwinde from the ſeabord coſte
Upblowing doth diſperſe the vapour lo'ſte,
And poures itſelfe forth in a ſtormy ſhowre;
So the fayre Britomart, having diſcloſte
Her clowdy care into a wrathfull ſtowre,
The miſt of griefe diſſolv'd did into vengeance powre.

XIV.

Eftſoones, her goodly ſhield addreſſing fayre,
That mortall ſpeare ſhe in her hand did take,
And unto battaill did herſelfe prepayre.
The Knight, approching, ſternely her beſpake;
"Sir Knight, that doeſt thy voyage raſhly make
By this forbidden way in my deſpight,

XIII. 5. ——————— *the vapour* lo'ſte,] The vapour *lo'ſte* is the vapour *looſte*, looſed, diſſolved; as *diſclo'ſte* in the ſeventh line is *diſclooſte*, diſcloſed. So he uſes *diſpoſt* for *diſpoſed*, F. Q. ii. viii. 26. The folios and Hughes here read *loſt*. CHURCH.

Tonſon's edition of 1758 inaccurately alſo reads *loſt*, as Mr. Upton does, *loſte*: for Spenſer's firſt edition reads as it is here printed, and as Mr. Church has given it, *lo'ſte*. TODD.

XIV. 6. *By this forbidden way*] 'Twas uſual for knights-

Ne doeſt by others death enſample take;
I read thee ſoone retyre, whiles thou haſt might,
Leaſt afterwards it be too late to take thy flight."

XV.

Ythrild with deepe diſdaine of his proud threat,
She ſhortly thus; "Fly they, that need to fly;
Wordes fearen babes: I meane not thee entreat
To paſſe; but maugre thee will paſſe or dy:"
Ne lenger ſtayd for th' other to reply,
But with ſharpe ſpeare the reſt made dearly knowne.
Strongly the ſtraunge Knight ran, and ſturdily
Strooke her full on the breſt, that made her downe
Decline her head, and touch her crouper with her crown.

XVI.

But ſhe againe him in the ſhield did ſmite
With ſo fierce furie and great puiſſaunce,
That, through his three-ſquare ſcuchin percing quite

errant in Romance-writers to guard ſome paſs; and through this forbidden way no other knight was ſuffered to go without trial of his manhood.—I believe this cuſtom gave the hint to Milton, a great reader and imitator of romance-writers, of his placing Death as a guard to the paſs from Hell into Chaos. UPTON.

XV. 6. ——————*ſpeare*] This is the emendation of the firſt folio, which all ſubſequent editions have followed, except that of 1751, in which the error of Spenſer's own editions is retained, viz. *ſpeares*. TODD.

And through his mayled hauberque, by miſchaunce
The wicked ſteele through his left ſide did glaunce:
Him ſo transfixed ſhe before her bore
Beyond his croupe, the length of all her launce;
Till, ſadly foucing on the ſandy ſhore,
He tombled on an heape, and wallowd in his gore.

XVII.

Like as the ſacred oxe that careleſſe ſtands
With gilden hornes and flowry girlonds crownd,
Proud of his dying honor and deare bandes,
Whiles th' altars fume with frankincenſe arownd,
All ſuddeinly with mortall ſtroke aſtownd
Doth groveling fall, and with his ſtreaming gore
Diſtaines the pillours and the holy grownd,
And the faire flowres that decked him afore:
So fell proud Marinell upon the Pretious Shore.

XVII. 1. *Like as the ſacred oxe* &c.] In the following ſimile all the expreſſions are happily adapted to the old cuſtoms: *The ſacred oxe, ἱερεῖον, that careleſſe ſtands*, that does not ſeem brought to the altar by force or violence; *with gilden hornes*, "auratâ fronte juvencum," Virg. *Æn.* ix. 627. Compare Homer, *Il.* χ. 294. *And flowry girlands*, &c. "vittis præſignis et auro victima," Ov. *Met.* xv. 132. It ought not to be paſſed over that this ſimile is borrowed from Homer, *Il.* ϛ. 689. The ſame ſimile the learned reader alſo may ſee in Apollonius, L. iv. 469. UPTON.

XVIII.

The martiall Mayd ſtayd not him to lament,
But forward rode, and kept her ready way
Along the Strond; which, as ſhe over-went,
She ſaw beſtrowed all with rich aray
Of pearles and pretious ſtones of great aſſay,
And all the gravell mixt with golden owre:
Whereat ſhe wondred much, but would not ſtay
For gold, or perles, or pretious ſtones, an howre,
But them deſpiſed all; for all was in her powre.

XIX.

Whiles thus he lay in deadly ſtoniſhment,
Tydings hereof came to his mothers eare;
His mother was the blacke-browd Cymoënt,

XVIII. 8. ——— *an howre,*] That is, any while. So, in F. Q. v. vii. 45. "Ne ever *houre* did ceaſe." UPTON.

XVIII. 9. ——— for all *was in her powre.*] That is, *notwithſtanding* they were all in her power. TODD.

XIX. 1. *Whiles thus he lay in deadly ſtoniſhment,*
Tydings hereof came to his mothers eare;] This epiſode is in ſome meaſure taken from Hom. *Il.* σ'. 35, &c. where Thetis arrives with her ſiſters, the daughters of Nereus, to comfort Achilles. And from Virgil, *Georg.* iv. 317, where the ſhepherd Ariſtæus complains, and his complaints reach his mother's ear, the Nereid Cyrene, beneath the chambers of the ſea. UPTON.

XIX. 3. ——— Cymoënt,] From κῦμα *fluctus*, as *Cymo, Cymothoë, Cymodoce:* and 'tis remarkable that Marinel's mother is called *Cymodoce*, F. Q. iv. xi. 53, unleſs we muſt alter it (which I dont believe, becauſe Spenſer often varies in the ſpelling and writing of his proper names,) into *Cymoënte.* The epithet *black-brow'd* is from the Greek, μελάνοφρυς, κυάνοφρυς. UPTON.

The daughter of great Nereus, which did
beare
This warlike ſonne unto an earthly peare,
The famous Dumarin; who on a day
Finding the nymph aſleepe in ſecret wheare,
As he by chaunce did wander that ſame way,
Was taken with her love, and by her cloſely lay.

XX.

There he this Knight of her begot, whom borne
She, of his father, Marinell did name;
And in a rocky cave as wight forlorne
Long time ſhe foſtred up, till he became

XIX. 7. ——————— *in ſecret* wheare
As *he by chaunce* &c.] Poſſibly,
——————— " in ſecret, *where-*
" *As* he by chaunce &c."
Spenſer perpetually uſes *whereas* for *where*. JORTIN.

He does ſo; particularly in the next ſtanza; but never diſjoins the two ſyllables in ſuch a manner. *Wheare*, or *where*, as Fairfax ſpells it, is a place of retirement in a wood or garden. Fairfax confirms the uſe of the expreſſion, and the old punctuation in Spenſer, B. iv. 90.

" Alone ſometimes ſhe walkt *in ſecret where*,
" To ruminate upon her diſcontent." CHURCH.

Our poet is the beſt interpreter of his own phraſes. See the *Shep. Cal.* May, v. 9.

" Youthe folke now flocken in every *where*,
" To gather May-buſkets and ſmelling breere:"

That is, in every *place*; as E. K. our poet's friend, and oldeſt commentator, there explains it. 'Tis to be remembered that Fays frequented ſecret and privy places. See F. Q. iv. ii. 44. UPTON.

XX. 2. ——————— Marinell] *Marinell* has his name alſo, as *Cymoent* has, from *the ſea*. I have all along thought, and am ſtill of the opinion, that Lord Howard, the Lord High Admiral of England, is imaged under the character of Marinell: There ſeems in ſtanza 22 an alluſion to his captures and rich prizes taken from the Spaniards. UPTON.

A mighty man at armes, and mickle fame
Did get through great adventures by him donne:
For never man he ſuffred by that ſame
Rich Strond to travell, whereas he did wonne,
But that he muſt do battail with the Sea-nymphes ſonne.

XXI.

An hundred Knights of honorable name
He had ſubdew'd, and them his vaſſals made:
That through all Farie Lond his noble fame
Now blazed was, and feare did all invade,
That none durſt paſſen through that perilous glade:
And, to advaunce his name and glory more,
Her ſea-god ſyre ſhe dearely did perſwade
T' endow her ſonne with threaſure and rich ſtore
Bove all the ſonnes that were of earthly wombes ybore.

XXII.

The god did graunt his daughters deare demaund,
To doen his nephew in all riches flow:
Eftſoones his heaped waves he did commaund
Out of their hollow boſome forth to throw
All the huge threaſure, which the ſea below
Had in his greedy gulfe devoured deepe,
And him enriched through the overthrow

And wreckes of many wretches, which did weepe
And often wayle their wealth which he from them did keepe.

XXIII.

Shortly upon that Shore there heaped was
Exceeding riches and all pretious things,
The ſpoyle of all the world; that it did pas
The wealth of th' Eaſt, and pompe of Perſian kings:
Gold, amber, yvorie, perles, owches, rings,
And all that els was pretious and deare,
The ſea unto him voluntary brings;
That ſhortly he a great Lord did appeare,
As was in all the Lond of Faery, or elſewheare.

XXIV.

Thereto he was a doughty dreaded Knight,
Tryde often to the ſcath of many deare,
That none in equall armes him matchen might:
The which his mother ſeeing gan to feare
Leaſt his too haughtie hardines might reare
Some hard miſhap in hazard of his life:
Forthy ſhe oft him counſeld to forbeare
The bloody batteill, and to ſtirre up ſtriſe,
But after all his warre to reſt his wearie knife:

XXIV. 2. *Tryde often to the* ſcath *of many* deare,] That is, Often *dearly* tried to the *hurt* (ſcath) of many. So Spenſer uſes *deare* for *dearly*, F. Q. iii. ix. 42. CHURCH.

XXIV. 9. ——— *his wearie* knife:] *Knife*

XXV.

And, for his more aſſuraunce, ſhe inquir'd
One day of Proteus by his mighty ſpell
(For Proteus was with prophecy inſpir'd)
Her deare ſonnes deſtiny to her to tell,
And the ſad end of her ſweet Marinell:
Who, through foreſight of his eternall ſkill,
Bad her from womankind to keepe him well;
For of a woman he ſhould have much ill;
A Virgin ſtraunge and ſtout him ſhould diſmay
or kill.

XXVI.

Forthy ſhe gave him warning every day
The love of women not to entertaine;
A leſſon too too hard for living clay,

is uſually employed for *ſword* in the old romances. Thus, in the metrical *Hiſt. of Peſiſtratus and Catanea*, bl. l. By Edm. Eluiden, Gent. Impr. by H. Bynneman, ſign. M. vi.

——— " the time appointed nowe
" approched is, when KNIFE
" *Of manly knight* muſt yelde him fame,
" and end the deadly ſtriſe." TODD.

XXV. 3. *For Proteus was with prophecy inſpir'd*] Proteus is mentioned as a jugler and conjurer, in B. i. C. ii. ſt. 10, and B. iii. C. 8. ſt. 39, &c. But in Hyginus, Fab. 118, he is mentioned as a learned diviner, or prophet, as likewiſe in Homer, *Od.* δ. 349, and Virgil, *Georg.* iv. 387. UPTON.

XXVI. 3. *A leſſon* too too *hard*] This is an old form of expreſſion, to ſignify *exceeding*. Thus, in Penri's *Exhortation vnto the Gouernours &c. of Wales*, 1588. p. 51. " The caſe is *too too* manifeſt." And, in Parrot's *Springes for Woodcocks*, 1613. Epigr. 133. B. i. " Her ieſting's *too too* euill." Dryden uſes it in *Aſtrea Redux*. And it was then common. See *Speculum Crape-Gownorum*, &c. 4to. 1682, p. 16. " *Too too* much guilty." TODD.

From love in courſe of nature to refraine!
Yet he his mothers lore did well retaine,
And ever from fayre Ladies love did fly;
Yet many Ladies fayre did oft complaine,
That they for love of him would algates dy:
Dy, whoſo liſt for him, he was Loves enimy.

XXVII.

But ah! who can deceive his deſtiny,
Or weene by warning to avoyd his fate?
That, when he ſleepes in moſt ſecurity
And ſafeſt ſeemes, him ſooneſt doth amate,
And findeth dew effect or ſoone or late;
So feeble is the powre of fleſhly arme!
His mother bad him wemens love to hate,
For ſhe of womans force did feare no harme;
So weening to have arm'd him, ſhe did quite diſarme.

XXVIII.

This was that woman, this that deadly wownd,
That Proteus prophecide ſhould him diſmay;
The which his mother vainely did expownd
To be hart-wownding love, which ſhould aſſay
To bring her ſonne unto his laſt decay.

XXVII. 3. *That,*] Fate. CHURCH.

XXVII. 6. ——————— fleſhly *arme!*] This is the reading of the ſecond edition, which the folios, Hughes's firſt edition, Church, and Tonſon's edition in 1758, follow. Hughes's ſecond edition, the edition of 1751, and Upton, read, with Spenſer's firſt edition, "*fleſhy* arme." Milton ſeems to have conſidered the ſecond edition as preſenting the genuine reading. For ſee *Par. Reg.* B. iii. 387.

"Much oſtentation vain of FLESHLY *arm.*" TODD.

So tickle be the termes of mortall ſtate
And full of ſubtile ſophiſmes, which doe play
With double ſences, and with falſe debate,
T' approve the unknowen purpoſe of eternall fate.

XXIX.

Too trew the famous Marinell it fownd;
Who, through late triall, on that Wealthy Strond
Inglorious now lies in ſenceleſſe ſwownd,
Through heavy ſtroke of Britomartis hond.
Which when his mother deare did underſtond,
And heavy tidings heard, whereas ſhe playd
Amongſt her watry ſiſters by a pond,
Gathering ſweete daffadillyes, to have made
Gay girlonds from the ſun their forheads fayr to ſhade;

XXX.

Efteſoones both flowres and girlonds far away
She ſlong, and her faire deawy lockes yrent;
To ſorrow huge ſhe turnd her former play,
And gameſom merth to grievous dreriment:
Shee threw herſelfe downe on the continent,
Ne word did ſpeake, but lay as in a ſwowne,
Whiles all her ſiſters did for her lament

XXX. 1. *Efteſoones* &c.] Cymoent, upon hearing of the misfortune of her ſon, *flings away the garland:* Adam, upon the ſight of Eve with the fatal fruit in her hand, *drops it*, Par. L. B. ix. 892. Each poet has judiciouſly made choice of that Action which was moſt ſuitable to the different circumſtances and characters of their Actors. CHURCH.

With yelling outcries, and with ſhrieking ſowne;
And every one did teare her girlond from her crowne.

XXXI.

Soone as ſhe up out of her deadly fitt
Aroſe, ſhe bad her charett to be brought;
And all her ſiſters, that with her did ſitt,
Bad eke attonce their charetts to be ſought:
Tho, full of bitter griefe and penſive thought,
She to her wagon clombe; clombe all the reſt,
And forth together went, with ſorow fraught:
The waves obedient to theyre beheaſt
Them yielded ready paſſage, and their rage ſurceaſt.

XXXII.

Great Neptune ſtoode amazed at their ſight,
Whiles on his broad rownd backe they ſoftly ſlid,
And eke himſelfe mournd at their mournful plight,
Yet wiſt not what their wailing ment, yet did,
For great compaſſion of their ſorow, bid
His mighty waters to them buxome bee:
Efteſoones the roaring billowes ſtill abid,
And all the grieſly monſters of the ſee

XXXII. 8. ——— *the grieſly* monſters *of the* ſee] Virgil, Æn. vi. 729.

"Et quæ marmoreo fert *monſtra* ſub *æquore* pontus."

TODD.

Stood gaping at their gate, and wondred them
to ſee.

XXXIII.

A teme of dolphins raunged in aray,
Drew the ſmooth charett of ſad Cymoënt;
They were all taught by Triton to obay
To the long raynes at her commaundëment:
As ſwifte as ſwallowes on the waves they went,
That their brode flaggy finnes no fome did
reare,
Ne bubling rowndell they behinde them ſent;
The reſt, of other fiſhes drawen weare,
Which with their finny oars the ſwelling ſea did
ſheare.

XXXIV.

Soone as they bene arriv'd upon the brim
Of the Rich Strond, their charets they forlore,
And let their temed fiſhes ſoftly ſwim
Along the margent of the ſomy ſhore,

XXXIII. 4. ——— *raynes*] So the firſt edition reads, which Hughes's ſecond edition, and thoſe of Church, Upton, and Tonſon's in 1758, follow. The reſt follow the ſecond edition, which reads *traines*. TODD.

XXXIII. 9. ——— *the* ſwelling *ſea*] This epithet *ſwelling* is directly contrary to what is ſaid juſt above,

" The waves obedient to theyr beheaſt
" Them yielded ready paſſage, and their rage ſurceaſt."

Again,

" Eftſoones the roaring billows *ſtill* abid."

So that, methinks, we might ſet all to rights with no great variation of letters; by reading " the *yielding* ſea:" *yielding*, in the ſame ſenſe as *buxome*, in ſt. 31; which proves the propriety of this correction. And thus Fairfax, B. xv. 12. " Their breaſts in ſunder cleave the *yeelding* deepe." UPTON.

Leaſt they their finnes ſhould bruze, and ſur-
bate ſore
Their tender feete upon the ſtony grownd:
And comming to the place, where all in gore
And cruddy blood enwallowed they fownd
The luckleſſe Marinell lying in deadly ſwownd,

XXXV.

His mother ſwowned thriſe, and the third time
Could ſcarce recovered bee out of her paine;
Had ſhe not beene devoide of mortall ſlime,
She ſhould not then have bene relyv'd againe:
But, ſoone as life recovered had the raine,
Shee made ſo piteous mone and deare way-
ment,
That the hard rocks could ſcarce from tears
refraine:
And all her ſiſter nymphes with one conſent
Supplide her ſobbing breaches with ſad com-
plement.

XXXV. 4. ——————— relyv'd] *Brought to life.* See the note on *reliv'd*, F. Q. vi. xi. 24. TODD.

XXXV. 6. ——————— wayment,] *Lamentation.* So, in Drayton's *Shepheards Garland*, edit. 1593. p. 24.

" Come, Nymphs, and with your rebecks ring his knell,
" Warble forth your *wamenting* harmony, &c."

Chaucer had thus employed the word, *Kn. T.* 904. ed. Tyrwhitt. " That ever herd ſwiche another *waimenting*." See alſo *Tr. and Creſeide*, L. ii. 65. edit. Urr.

" The ſwalow Progne with a ſorowfull lay,
" Whan morow come, gan make her *waimenting*." TODD.

XXXV. 8. *And all her ſiſter nymphes with one conſent*
Supplide her ſobbing breaches with ſad complement.]

XXXVI.

" Deare image of myſelfe," ſhe ſayd, " that is
The wretched ſonne of wretched mother borne,
Is this thine high advauncement? O! is this
Th' immortall name, with which thee yet unborne
Thy grandſire Nereus promiſt to adorne?
Now lyeſt thou of life and honor refte;
Now lyeſt thou a lumpe of earth forlorne;
Ne of thy late life memory is lefte;
Ne can thy irrevocable deſteny bee weſte!

XXXVII.

" Fond Proteus, father of falſe propheeis!

Her ſiſter nymphes (κασίγνηται Νηρηΐδες, Hom. *Il*, σ', 52,) fill up the intervals with their ſobs, *Ib*. 50.

——— ἀι δ' ἅμα πᾶσαι
Στήθεα πιτλήγοντο· Θέτις δ' ἐξῆρχε γόοιο. UPTON.

XXXVI. 1. *Deare image of myſelfe*, &c.] There is a paſſage not unlike this in Statius, where a nymph mourns for her ſon that was ſlain, *Theb*. ix. 375.

——— " atque hæc ululatibus addit:
" Hoc tibi ſemidei munus tribuere parentes?
" Nec mortalis avus? &c." JORTIN.

XXXVI. 7. ——— *a* lumpe *of earth forlorne;*] The body without the ſoul is rightly ſo called. The Latin poets uſe *corpus inane* in the ſame ſenſe. See Ovid, *Amor*. III. *El*. ix.

" Ardet in extructo *corpus inane* rogo." UPTON.

Compare *The Diſplay of vaine life*, 4to. 1594. p. 24. " Now followeth the difference between the ſoule and the body, at the time of their ſeparation. SOULE [to the BODY.] Proud voluptuous caitife, woe worth the time I was deſtined to dwell in thee. Foule *lumpe* of lead, I haue bin thy hand-maid, &c." TODD.

XXXVI. 9. ——— weſte!] *Waved*, avoided, removed. CHURCH.

And they more fond that credit to thee give!
Not this the worke of womans hand ywis,
That ſo deepe wound through theſe deare members drive.
I feared love; but they that love doe live;
But they that dye, doe nether love nor hate:
Nath'leſſe to thee thy folly I forgive;
And to myſelfe, and to accurſed fate,
The guilt I doe aſcribe: deare wiſedom bought too late!

XXXVIII.

"O! what availes it of immortall ſeed
To beene ybredd and never borne to dye?
Farre better I it deeme to die with ſpeed
Then waſte in woe and waylfull miſerye:
Who dyes, the utmoſt dolor doth abye;
But who that lives, is lefte to waile his loſſe:
So life is loſſe, and death felicity:

XXXVII. 3. *Not this the worke of womans hand ywis,*
That ſo deepe wound through theſe deare members drive.] Not this *truly* a woman's handywork that drives ſo deep a wound through theſe dear members of my ſon.
UPTON.

XXXVIII. 1. *O! what availes it* &c.] Virgil, *Æn.* xii. 879.
"Quo vitam dedit æternam? cur mortis ademptæ eſt
"Conditio? poſſem tantos finire dolores
"Nunc certe, &c."
See alſo Ovid, *Met.* i. 662. JORTIN.

XXXVIII. 5. ——————— abye;] *Endure, or ſuffer.* See Ruddiman's Gloſſ. Douglas's Virgil. TODD.

Sad life worſe then glad death; and greater croſſe
To ſee frends grave, then dead the grave ſelfe to engroſſe.

XXXIX.

" But if the heavens did his days envíe,
And my ſhort blis maligne; yet mote they well
Thus much afford me, ere that he did die,
That the dim eies of my deare Marinell
I mote have cloſed, and him bed farewell,
Sith other offices for mother meet
They would not graunt ——
Yett! maulgre them, farewell, my ſweeteſt Sweet!
Farewell, my ſweeteſt ſonne, ſith we no more ſhall meet!"

XXXVIII. 8. ——— *and greater croſſe*
To ſee frends grave, then dead the grave ſelfe to engroſſe.] And 'tis a greater misfortune to ſee the grave of a friend, than dead to engroſs the grave itſelf. UPTON.

XXXIX. 2. ——— maligne;] *Grudge*, or *oppoſe*; a verb formed from the French feminine adjective *maligne*. Spenſer uſes it again, in the ſenſe of *maliciouſly traduce* or *inſult*, F. Q. iv. i. 30. TODD.

XXXIX. 4. *That the dim eies of my deare Marinell*
I mote have cloſed, and him bed farewell,] Virgil, *Æn.* ix. 486.

——— " Nec te tua funera mater
" Produxi, preſſive oculos —"

And him bid farewell, according to an old cuſtom, to which Virgil alludes, *Æn.* ii. 644, xi. 97. UPTON.

XXXIX. 9. ——— *ſith we no more ſhall meet!*] So the ſecond edition reads, to which every ſubſequent one adheres.

XL.

Thus when they all had ſorowed their fill,
They ſoftly gan to ſearch his grieſly wownd:
And, that they might him handle more at will,
They him diſarmd; and, ſpredding on the grownd
Their watchet mantles frindgd with ſilver rownd,
They ſoftly wipt away the gelly blood
From th' orifice; which having well upbownd,
They pourd in ſoveraine balme and nectar good,
Good both for erthly med'cine and for hevenly food.

The firſt reads,

——— "till we again may meet!"

This latter ſentiment is in the ſpirit of Chriſtianity, and might naturally have fallen from the poet's pen upon ſuch a melancholy occaſion; but the alteration is more *in character*, and I believe it Spenſer's. CHURCH.

XL. 5. ——— watchet *mantles*] The word *watchet* was formerly common for *blue*. See Cotgrave's Dict. in v. COLOUR. "*Blew* or *watchet* colour, couleur pers." See again F. Q. iv. ii. 27. TODD.

XL. 6. ——— *the* gelly *blood*] Some editions read, by way of emendation, "*jelly'd* blood;" but nothing is more frequent, as Mr. Upton has obſerved, than the poet's uſage of two ſubſtantives, as the *ocean wave*, the *Briton Prince*, and *lyon whelpes*, &c. &c. TODD.

XL. 8. *They pourd in ſoveraine balme, and nectar* &c.] So Venus in the cure of Æneas, Virg. *Æn.* xii. 419.

——— "Spargitque ſalubres
"Ambroſiæ ſuccos et odoriferam panaceam."

And Thetis pours in nectar to preſerve the body of Patroclus, from corruption, Hom. *Il.* σ'. 38.

Πατρόκλῳ δ' ἄντ' ἀμβροσίην καὶ νέκταρ ἐρυθρὸν
Στάξε κατὰ ῥινῶν, ἵνα οἱ χρὼς ἔμπεδος εἴη. UPTON.

XLI.

Tho, when the lilly-handed Liagore
(This Liagore whilome had learned ſkill
In leaches craft, by great Apolloes lore,
Sith her whilome upon high Pindus hill
He loved, and at laſt her wombe did fill
With hevenly ſeed, whereof wiſe Pæon ſprong,)
Did feele his pulſe, ſhee knew there ſtaied ſtill
Some litle life his feeble ſprites emong;
Which to his mother told, deſpeyre ſhe from her flong.

XLII.

Tho, up him taking in their tender hands,
They eaſely unto her charett beare:
Her teme at her commaundement quiet ſtands,
Whiles they the corſe into her wagon reare,
And ſtrowe with flowres the lamentable beare:
Then all the reſt into their coches clim,
And through the brackiſh waves their paſſage ſheare;

XLI. 1. *Tho, when the* lilly-handed Liagore &c.] *Lilly-handed*, λευκώλενος. *Liagore* was one of the daughters of Nereus, according to Heſiod, Θεογ. ver. 257. But this mythology is partly our poet's own, and partly borrowed from the ſtory of Apollo's raviſhing Oenone, and teaching her the ſecrets and uſes of medicinal herbs. He ſays Pæon was born of Liagore and Apollo. Pæon was phyſician of the gods, and is mentioned in Homer, *Il.* *i*, 401, and 900. UPTON.

XLII. 1. *Tho*, up him *taking*] So Spenſer's own editions, and that of 1751. The folios and Hughes read,

" Tho *him up* taking —"

See F. Q. i. ii. 45. CHURCH.

Upon great Neptunes necke they ſoftly ſwim,
And to her watry chamber ſwiftly carry him.

XLIII.

Deepe in the bottome of the ſea, her bowre
Is built of hollow billowes heaped hye,
Like to thicke clouds that threat a ſtormy ſhowre,
And vauted all within like to the ſkye,
In which the gods doe dwell eternally:
There they him laide in eaſy couch well dight;
And ſent in haſte for Tryphon, to apply
Salves to his wounds, and medicines of might:
For Tryphon of ſea-gods the ſoveraine leach is hight.

XLII. 8. *Upon great Neptunes* necke] So all the editions, except Hughes's ſecond edition, which reads *back*, as in ſt. 32. Quære, might it not be *backe?* CHURCH.

XLIII. 1. *Deepe in the bottome of the ſea, her bowre* &c.] Cymöent's chamber or ſecret ſeat was in the bottom of the ſea, ἐν βένθεσσιν ἁλὸς, as that of Thetis is deſcribed in Homer, *Il.* σ'. 35. *And built of hollow billowes heaped hye*, as in Hom. *Od.* λ'. 242.

Πορφύρεον δ' ἄρα κῦμα περιςάθη, ὄρεϊ ἶσον,
Κυρτωθὲν, κρύψεν τε θεὸν, θνητήν τε γυναῖκα.

Or as Virgil has tranſlated it, *Georg.* iv. 361.

"Curvata in montis faciem circumſtetit unda."

Such too is the ſtrange bower of the wizard mentioned in Taſſo, C. xiv. 37. UPTON.

XLIII. 9. *For* Tryphon *of ſea-gods the ſoveraine* leach *is hight.*] Tryphon is a name well known. But how one of ſuch a name came ever to be *ſurgeon* of the ſea-gods, Spenſer only could tell us, who had the information from his own Muſe. This ſtory, which breaks off at ſt. 44, he reſumes, F. Q. iv. xi. 6. UPTON.

XLIV.

The whiles the nymphes ſitt all about him rownd,
Lamenting his miſhap and heavy plight;
And ofte his mother, vewing his wide wownd,
Curſed the hand that did ſo deadly ſmight
Her deareſt ſonne, her deareſt harts delight:
But none of all thoſe curſes overtooke
The warlike Maide, th' enſample of that might;
But fayrely well ſhee thryvd, and well did brooke
Her noble deedes, ne her right courſe for ought forſooke.

XLV.

Yet did falſe Archimage her ſtill purſew,
To bring to paſſe his miſchievous intent,
Now that he had her ſingled from the crew
Of courteous Knights, the Prince and Fary gent,
Whom late in chace of Beauty excellent
Shee leſte, purſewing that ſame foſter ſtrong;
Of whoſe fowle outrage they impatient,

XLIV. 8. ——————— *and well did* brooke
Her noble deedes,] And well did *bear, endure, digeſt,* her noble deeds. UPTON.
Brook, digeſt. Lat. *digerere.* Junius.—The ſenſe ſeems to be, She well digeſted her noble deeds, that is, they ſat eaſy on her mind; ſhe had done nothing to reproach herſelf withal. CHURCH.

And full of firy zele, him followed long,
To reſkew her from ſhame, and to revenge her wrong.

XLVI.

Through thick and thin, through mountains and through playns,
Thoſe two great Champions did attonce purſew
The fearefull Damzell with inceſſant payns;
Who from them fled, as light-foot hare from vew
Of hunter ſwifte and ſent of howndës trew.
At laſt they came unto a double way;
Where, doubtfull which to take, her to reſkéw,
Themſelves they did diſpart, each to aſſay
Whether more happy were to win ſo goodly pray.

XLVII.

But Timias, the Princes gentle Squyre,
That Ladies love unto his Lord forlent,
And with proud envy and indignant yre
After that wicked foſter fiercely went:

XLVI. 5. —— hunter] So Spenſer's own editions read, which thoſe of 1751, and of Mr. Church, follow. The reſt read *hunters*. TODD.

XLVII. 1. *But Timias, the Princes gentle Squyre,*
That Ladies love unto his Lord forlent,] But Timias, the Squire of Prince Arthur, had given up, *before lent*, that Lady unto his Lord. It ſhould be therefore *forelent*. UPTON.

Perhaps *forlent* means *left*: And then the ſenſe is, Left his Lord to take care of that Lady. See *forlent*, F. Q. iv. iii. 6. CHURCH.

So beene they Three three ſondry wayes ybent:
But fayreſt fortune to the Prince befell;
Whoſe chaunce it was, that ſoone he did repent,
To take that way in which that Damozell
Was fledd afore, affraid of him as feend of hell.

XLVIII.

At laſt of her far off he gained vew.
Then gan he freſhly pricke his fomy ſteed,
And ever as he nigher to her drew,
So evermore he did increaſe his ſpeed,
And of each turning ſtill kept wary heed:
Alowd to her he oftentimes did call
To doe away vaine doubt and needleſſe dreed:
Full myld to her he ſpake, and oft let fall
Many meeke wordes to ſtay and comfort her withall.

XLIX.

But nothing might relent her haſty flight;
So deepe the deadly feare of that foule ſwaine
Was earſt impreſſed in her gentle ſpright:
Like as a fearefull dove, which through the raine

XLVII. 6. *But fayreſt fortune* &c.] The poet means that the Prince was *ſo fur* the luckieſt of the Three *as to take that way*, &c. CHURCH.

XLIX. 1. ——————— relent] *Slacken* or *remit*. See the note on *relent*, F. Q. vi. v. 10. TODD.

XLIX. 4. *Like as a fearefull dove*, &c.] This ſimile is fre-

Of the wide ayre her way does cut amaine
Having farre off eſpyde a taſſell gent,
Which after her his nimble winges doth ſtraine,
Doubleth her haſt for feare to bee for-hent,
And with her pineons cleaves the liquid firmament.

L.

With no leſſe haſt, and eke with no leſſe dreed,
That fearefull Ladie fledd from him that ment
To her no evill thought nor evill deed;
Yet former feare of being fowly ſhent
Carried her forward with her firſt intent:
And though, oft looking backward, well ſhe vewde

quently to be found in the poets. See Ovid, *Met.* i. 506, v. 605. Compare Pope's *Windſor Foreſt*, v. 185. UPTON.

XLIX. 4. ——————— raine] *Region.* CHURCH.

XLIX. 6. ——————— *a* taſſell gent,] *Taſſell* is the male of the *goſshawk*. It ſhould be written *tercel* or *tiercel*, from the Italian, *terzuolo*; which name it is ſaid to have obtained, becauſe it is a *tierce* or *third* leſs than the female. See Mr. Steevens's note on *Romeo and Juliet*, A. ii. S. ii.

——————— " O, for a falconer's voice,
" To lure this *taſſell-gentle* back again!"

See alſo Della Cruſca Dict. in v. *Terzuolo*. This ſpecies of hawk was called *gentle*, according to Mr. Steevens, on account of the eaſe with which it was tamed, and of its attachment to man. They were certainly ſo called to diſtinguiſh them from other *taſſels*. Thus, in *The Diſplay of Vaine Life*, 4to. 1594. p. 24. " Bid the faulconer bring hither the Barbarie *taſſell*; my maiſter will ſee her flie." TODD.

XLIX. 8. ——————— for-hent,] So Spenſer's own editions read; but the folios, *fore-hent*, which is right; that is, *taken before ſhe can eſcape*. UPTON.

Herſelfe freed from that foſter inſolent,
And that it was a Knight which now her ſewde,
Yet ſhe no leſſe the Knight feard then that Villein rude.

LI.

His uncouth ſhield and ſtraunge armes her diſmayd,
Whoſe like in Faery Lond were ſeldom ſeene;
That faſt ſhe from him fledd, no leſſe afrayd
Then of wilde beaſtes if ſhe had chaſed beene:
Yet he her followd ſtill with corage keene
So long, that now the golden Heſperus
Was mounted high in top of heaven ſheene,
And warnd his other brethren ioyeous
To light their bleſſed lamps in Ioves eternall hous.

LII.

All ſuddeinly dim wox the dampiſh ayre,
And grieſly ſhadowes covered heaven bright,
That now with thouſand ſtarres was decked fayre:

L. 8. ——————— *which now her* ſewde,] Which now *purſued* her. Fr. *ſuivre*. So Chaucer, *Rom. R.* 4952.

" And made hem oft amiſſe to doe,
" And *ſewin* evill companie,
" And riot and advouterie."

Spenſer often uſes *ſew* or *ſue* in this ſenſe. Modern times have conſigned the word to a profeſſion, the members of which liſten not even to the ſtrains of Orpheus when their intentions are fix.d on *ſuing!* TODD.

LI. 1. *His* uncouth *ſhield*] For it was covered with a veil. See F. Q. i. vii. 33. UPTON.

Which when the Prince beheld, a lothfull
ſight,
And that perforce, for want of lenger light,
He mote ſurceaſſe his ſuit and loſe the hope
Of his long labour; he gan fowly wyte
His wicked fortune that had turnd aſlope,
And curſed Night that reft from him ſo goodly
ſcope.

LIII.

Tho, when her wayes he could no more deſcry,
But to and fro at diſaventure ſtrayd;
Like as a ſhip, whoſe lodeſtar ſuddeinly
Covered with clouds her pilott hath diſmayd;
His weariſome purſuit perforce he ſtayd,
And from his loftie ſteed diſmounting low
Did let him forage: downe himſelfe he layd
Upon the graſſy ground to ſleepe a throw;
The cold earth was his couch, the hard ſteele
his pillów.

LIV.

But gentle Sleepe envyde him any reſt;
Inſtead thereof ſad ſorow and diſdaine
Of his hard hap did vexe his noble breſt,
And thouſand Fancies bett his ydle brayne

LII. 9. ——— *ſo goodly ſcope.*] So fair a proſpect. CHURCH.

LIII. 8. ——— *a* throw;] A *ſhort ſpace*, a little while. So Chaucer, p. 57. ed. Urr.

"Now let us ſtint of Conſtance but a *throw*."

Again, p. 283.

"Now let us ſtinte of Troilus a *throwe*." CHURCH.

With their light wings, the ſights of ſemblants vaine:
Oft did he wiſh that Lady faire mote bee
His Faery Queene, for whom he did complaine;
Or that his Faery Queene were ſuch as ſhee:
And ever haſty Night he blamed bitterlie:

LV.

" Night! thou foule mother of annoyaunce ſad,
Siſter of heavie Death, and nourſe of Woe,
Which waſt begot in heaven, but for thy bad
And brutiſh ſhape thruſt downe to hell below,
Where, by the grim floud of Cocytus ſlow,
Thy dwelling is in Herebus black hous,
(Black Herebus, thy huſband, is the foe
Of all the gods,) where thou ungratious
Halfe of thy dayes doeſt lead in horrour hideous;

LVI.

" What had th' Eternall Maker need of thee
The world in his continuall courſe to keepe,
That doeſt all thinges deface, ne letteſt ſee
The beautie of his worke? Indeed in ſleepe
The ſlouthfull body that doth love to ſteepe
His luſtleſſe limbes, and drowne his baſer mind,
Doth praiſe thee oft, and oft from Stygian deepe
Calles thee his goddeſſe, in his errour blind,

And great dame Natures handmaide chearing
every kind

LVII.

" But well I wote that to an heavy hart
Thou art the roote and nourſe of bitter cares,
Breeder of new, renewer of old ſmarts:
Inſtead of reſt thou lendeſt rayling teares;
Inſtead of ſleepe thou ſendeſt troublous feares
And dreadfull viſions, in the which alive
The dreary image of ſad Death appeares:
So from the wearie ſpirit thou doeſt drive
Deſired reſt, and men of happineſſe deprive.

LVIII.

" Under thy mantle black there hidden lye
Light-ſhonning Theſte, and traiterous Intent,
Abhorred Bloodſhed, and vile Felony,
Shamefull Deceipt, and Daunger imminent,
Fowle Horror, and eke helliſh Dreriment:
All theſe I wote in thy protection bee,
And light doe ſhonne, for feare of being ſhent:
For light ylike is loth'd of them and thee;
And all, that lewdneſſe love, doe hate the light
to ſee.

LVII. 4. ——————— rayling *teares;*] Tears *trickling down.* See the note on *raile*, F. Q. i. vi. 43. TODD.

LVIII. 8. *For light ylike is loth'd* &c.] This is taken from *John* iii. 19. " And this is the condemnation, that light is come into the world, and men loved darkneſs rather than light, becauſe their deeds were evil. For every one that doeth evil hateth the light, neither cometh to the light, leſt his deeds ſhould be reproved, &c." TODD.

LIX.

" For Day diſcovers all diſhoneſt wayes,
And ſheweth each thing as it is in deed:
The prayſes of High God he faire diſplayes,
And His large bountie rightly doth areed:
Dayes deareſt children be the bleſſed ſeed
Which Darkneſſe ſhall ſubdue and heaven win:
Truth is his daughter; he her firſt did breed
Moſt ſacred Virgin without ſpot of ſinne:
Our life is day; but death with darkneſſe doth begin.

LX.

" O, when will Day then turne to me againe,
And bring with him his long-expected light!
O Titan! haſt to reare thy ioyous waine;
Speed thee to ſpred abroad thy beames bright,
And chace away this too long lingring Night;
Chace her away, from whence ſhe came, to hell:
She, ſhe it is, that hath me done deſpight:

LIX. 5. *Days deareſt children* &c.] This is the emendation of the ſecond edition, to which every ſubſequent one has adhered. The firſt reads,

" The children of Day be &c." TODD.

LIX. 6. *Which Darkneſſe ſhall ſubdue* &c.] Zoroaſter, the magian, (as Plutarch tells us in *Iſis* and *Oſiris*,) called the good principle Oromazes, and ſaid it reſembled light; and the evil principle Arimanius, which reſembled darkneſs. Oromazes begat ſix deities, one of which was Truth: *Truth is his daughter.* Arimanius produced as many of quite contrary attributes. But in the end GOOD ſhall be all in all, and Arimanius with his wicked offspring deſtroyed. UPTON.

There let her with the damned ſpirits dwell,
And yield her rowme to Day, that can it governe well."

LXI.

Thus did the Prince that wearie night outweare
In reſtleſſe anguiſh and unquiet paine;
And earely, ere the Morrow did upreare
His deawy head out of the ocean maine,
He up aroſe, as halfe in great diſdaine,
And clombe unto his ſteed: So forth he went
With heavy looke and lumpiſh pace, that plaine
In him bewraid great grudge and maltalent:
His ſteed eke ſeemd t' apply his ſteps to his intent.

LXI. 8. ——————— maltalent:] *Ill-will*, or *ſpleen*. So Sorrow is deſcribed tearing her hair, in Chaucer's *Rom. R.* 330.

" As ſhe that had it all to rent
" For angre and for *male talent*."

So *malenthalenté*, in old French, ſignifies an *ill-minded* perſon. See Cotgrave's Dict. in V. TODD.

CANTO V.

Prince Arthur hears of Florimell:
Three foſters Timias wound;
Belphœbe findes him almoſt dead,
And reareth out of ſwownd.

I.

WONDER it is to ſee in diverſe mindes
How diverſly Love doth his pageaunts play,
And ſhewes his powre in variable kindes:
The baſer wit, whoſe ydle thoughts alway
Are wont to cleave unto the lowly clay,
It ſtirreth up to ſenſuall deſire,
And in lewd ſlouth to waſt his careleſſe day;
But in brave ſprite it kindles goodly fire,
That to all high deſert and honour doth aſpire.

II.

Ne ſuffereth it uncomely Idleneſſe
In his free thought to build her ſluggiſh neſt;
Ne ſuffereth it thought of ungentleneſſe
Ever to creepe into his noble breſt;
But to the higheſt and the worthieſt

I. 2. ——— *Love doth his* pageaunts *play,*] See the frequent alluſions of Spenſer to *pageants*, or *allegorical repreſentations*, in the preliminary Eſſay on his Allegorical Character. TODD.

II. 1. *Ne ſuffereth it* &c.] See the note on Spenſer's *Hymn of Love*, ſt. 28. TODD.

Lifteth it up that els would lowly fall:
It lettes not fall, it lettes it not to reſt;
It lettes not ſcarſe this Prince to breath at all,
But to his firſt pourſuit him forward ſtill doth call:

III.

Who long time wandred through the foreſt wyde
To finde ſome iſſue thence; till that at laſt
He met a Dwarfe that ſeemed terrifyde
With ſome late perill which he hardly paſt,
Or other accident which him aghaſt;
Of whom he aſked, whence he lately came,
And whether now he traveiled ſo faſt:
For ſore he ſwat, and, ronning through that ſame
Thicke foreſt, was beſcracht and both his feet nigh lame.

IV.

Panting for breath, and almoſt out of hart,
The Dwarfe him anſwerd; "Sir, ill mote I ſtay
To tell the ſame: I lately did depart
From Faery Court, where I have many a day

II. 9. *But to his firſt pourſuit* &c.] See F. Q. i. ix. 14, 15. UPTON.

III. 2. ——— *till* that at *laſt*] The folios and Hughes read, "till *at the* laſt." CHURCH.

III. 3. *He met a Dwarfe*] Who this was, ſee F. Q. v. ii. 2, 3. UPTON.

Served a gentle Lady of great ſway
And high accompt throughout all Elfin Land,
Who lately left the ſame, and tooke this way:
Her now I ſeeke; and if ye underſtand
Which way ſhe fared hath, good Sir, tell out of hand."

V.

"What miſter wight," ſaide he, "and how arayd?"
"Royally clad," quoth he, "in cloth of gold,
As meeteſt may beſeeme a noble mayd;
Her faire lockes in rich circlet be enrold,
A fayrer wight did never ſunne behold;
And on a palfrey rydes more white then ſnow,
Yet ſhe herſelfe is whiter manifold;
The ſureſt ſigne, whereby ye may her know,
Is, that ſhe is the faireſt wight alive, I trow."

VI.

"Now certes, Swaine," ſaide he, "ſuch one, I weene,
Faſt flying through this foreſt from her fo,
A foule ill-favoured foſter, I have ſeene;
Herſelfe, well as I might, I reſkewd tho,
But could not ſtay; ſo faſt ſhe did foregoe,
Carried away with wings of ſpeedy feare."

VI. 5. ——————— ſtay;] *Stop* or *catch*. So, in ſt. 38, *ſtayd*, i. e. ſtopt or caught. CHURCH.

"Ah! deareſt God," quoth he, "that is great woe,
And wondrous ruth to all that ſhall it heare:
But can ye read, Sir, how I may her finde, or where?"

VII.

"Perdy me lever were to weeten that,"
Saide he, "then ranſome of the richeſt Knight,
Or all the good that ever yet I gat:
But froward fortune, and too forward night,
Such happineſſe did, maulgre, to me ſpight,
And fro me reft both life and light attone.
But, Dwarfe, aread what is that Lady bright
That through this forreſt wandreth thus alone;
For of her errour ſtraunge I have great ruth and mone."

VIII.

"That Ladie is," quoth he, "whereſo ſhe bee,
The bountieſt Virgin and moſt debonaire

VII. 4. ——— *too forward Night*] The Night coming on too faſt. CHURCH.

VII. 5. ——— maulgre,] See Dr. Jortin's note on "*maugre* her ſpight," F. Q. ii. v. 12. Mr. Upton, in his Gloſſary, interprets *maulgre* by the following paraphraſe of this line: "Such happineſſe did *maulgre* to me ſpight," that is, Did ſpight to me much againſt my will. But, by Spenſer's pointing of the paſſage, as I have printed it, I ſhould imagine *maulgre* to be an adverb of imprecation, *Curſe on it*. TODD.

VII. 9. *For of her* errour *ſtraunge* &c.] That is, For I am greatly concerned that ſhe ſhould *wander* in ſuch a manner. Errour, Lat. *error*, wandering. CHURCH.

That ever living eye, I weene, did ſee:
Lives none this day that may with her compare
In ſtedfaſt chaſtitie and vertue rare,
The goodly ornaments of beauty bright;
And is ycleped Florimell the fayre,
Faire Florimell belov'd of many a Knight,
Yet ſhe loves none but one, that Marinell is hight;

IX.

"A Sea-nymphes ſonne, that Marinell is hight,
Of my deare Dame is loved dearely well;
In other none, but him, ſhe ſets delight;
All her delight is ſet on Marinell;
But he ſets nought at all by Florimell:
For Ladies love his mother long ygoe
Did him, they ſay, forwarne through ſacred ſpell:
But fame now flies, that of a forreine foe
He is yſlaine, which is the ground of all our woe.

X.

"Five daies there be ſince he (they ſay) was ſlaine,
And fowre ſince Florimell the Court forwent,
And vowed never to returne againe

IX. 7. *Did him, they ſay,* forwarne] It ſhould be *forewarne.* See F. Q. iii. iv. 25. So juſt below,
"And fowre ſince Florimell the court *forwent:*"
It ſhould have been *forewent,* i. e. did forego. UPTON.

Till him alive or dead ſhe did invent.
Therefore, faire Sir, for love of knighthood gent
And honour of trew Ladies, if ye may
By your good counſell, or bold hardiment,
Or ſuccour her, or me direct the way,
Do one or other good, I you moſt humbly pray:

XI.

"So may ye gaine to you full great renowme
Of all good Ladies through the worlde ſo wide,
And haply in her hart finde higheſt rowme
Of whom ye ſeeke to be moſt magnifide!
At leaſt eternall meede ſhall you abide."
To whom the Prince; "Dwarfe, comfort to thee take;
For, till thou tidings learne what her betide,

X. 4. ——————— invent.] *Find.* A Latiniſm, *invenio.* See alſo F. Q. v. xi. 50. TODD.

XI. 1. *So may* ye *gaine* &c.] The ſecond edition and the folios read, "So may *you* gain &c." But 'tis wrong. The firſt edition reads as it ſhould be:

"So may *ye* gaine to *you*—"

I thought it not improper to notice that *ye* ſhould be uſed in the nominative caſe, and *you* in oblique caſes. But our poet does not follow this rule ſo ſtrict as he ought. Where I can therefore lay the fault on the printers and editors, I remove this confuſion from the context. The tranſlators of the Bible are very correct in this diſtinction of *ye* and *you*, and I wiſh others would follow their example. UPTON.

Hughes, as alſo the editions of 1751, and of Tonſon in 1758, read likewiſe improperly, "So may *you* gain &c." TODD.

I here avow thee never to forſake:
Ill weares he armes, that nill them uſe for
Ladies ſake."

XII.

So with the Dwarfe he back retourn'd againe,
To ſeeke his Lady, where he mote her finde;
But by the way he greatly gan complaine
The want of his good Squire late left behinde,
For whom he wondrous penſive grew in
minde,
For doubt of daunger which mote him betide;
For him he loved above all mankinde,
Having him trew and faithfull ever tride,
And bold, as ever Squyre that waited by
Knights ſide:

XIII.

Who all this while full hardly was aſſayd
Of deadly daunger which to him betidd:
For, whiles his Lord purſewd that noble
Mayd,
After that foſter fowle he fiercely ridd
To bene avenged of the ſhame he did
To that faire Damzell: Him he chaced long
Through the thicke woods wherein he would
have hid

XII. 4. *The want of his good Squire*] See F. Q. iii. iv. 47. UPTON.

XII. 6. *For* doubt] *Fear.* So, in *Bevis of Hampton:*
" A wilde bore was there about;
" All men of him had great *doubt.*" TODD.

His ſhamefull head from his avengement ſtrong,
And oft him threatned death for his outrageous wrong.

XIV.

Nathleſſe the villein ſped himſelfe ſo well,
Whether through ſwiftneſſe of his ſpeedie beaſt,
Or knowledge of thoſe woods where he did dwell,
That ſhortly he from daunger was releaſt,
And out of ſight eſcaped at the leaſt;
Yet not eſcaped from the dew reward
Of his bad deedes, which daily he increaſt,
Ne ceaſed not, till him oppreſſed hard
The heavie plague that for ſuch leachours is prepard.

XV.

For, ſoone as he was vaniſht out of ſight,
His coward courage gan emboldned bee,
And caſt t' avenge him of that fowle deſpight
Which he had borne of his bold enimee:
Tho to his brethren came, (for they were three
Ungratious children of one graceleſſe ſyre,)

XIV. 2. ——————— *his* ſpeedie *beaſt*,] The poet, I think, has forgot himſelf. See C. i. ſt. 17. CHURCH.

XV. 5. ——————— *For they were three*
Ungratious children of one graceleſſe ſyre,] Perhaps alluding to the threefold diſtinction of luſtful deſire, *viz.* the luſt

And unto them complayned how that he
Had uſed beene of that foole-hardie Squyre:
So them with bitter words he ſtird to bloodie yre.

XVI.

Forthwith themſelves with their ſad inſtruments
Of ſpoyle and murder they gan arme bylive,
And with him foorth into the forreſt went
To wreake the wrath, which he did earſt revive
In there ſterne breſts, on him which late did drive
Their brother to reproch and ſhamefull flight:
For they had vow'd that never he alive
Out of that foreſt ſhould eſcape their might;
Vile rancour their rude harts had fild with ſuch deſpight.

XVII.

Within that wood there was a covert glade,
Foreby a narrow foord, to them well knowne,
Through which it was uneath for wight to wade;
And now by fortune it was overflowne:
By that ſame way they knew that Squyre unknowne

of the eye, the luſt of the ear, and the luſt of the fleſh: "Mulier viſa, audita, tacta." UPTON.

XVII. 3. ——————— *wade;*] Corrected from the Errata, and followed by all the editions. The firſt reads *made*. CHURCH.

Mote algates paſſe; forthy themſelves they ſet
There in await with thicke woods over-
growne,
And all the while their malice they did whet
With cruell threats his paſſage through the
ford to let.

XVIII.

It fortuned, as they devized had,
The gentle Squyre came ryding that ſame
way,
Unweeting of their wile and treaſon bad,
And through the ford to paſſen did aſſay;
But that fierce foſter, which late fled away,
Stoutly foorth ſtepping on the further ſhore,
Him boldly bad his paſſage there to ſtay,
Till he had made amends, and full reſtore
For all the damage which he had him doen
afore.

XIX.

With that, at him a quiv'ring dart he threw
With ſo fell force, and villeinous deſpite,
That through his haberieon the forkehead
flew,
And through the linked mayles empierced
quite,

XVII. 9. ——————— *to* let.] To *hinder*. CHURCH.
XVIII. 8. ——————— reſtore] Uſed as a ſubſtantive for *reſtoration* or *reſtitution*. So he uſes *depart* for *departure*, F. Q. iii. vii. 20. And *entertaine* for *entertainment*, F. Q. iv. viii. 27, v. ix. 37, &c. CHURCH.

But had no powre in his ſoft fleſh to bite:
That ſtroke the hardy Squire did ſore diſpleaſe,
But more that him he could not come to ſmite;
For by no meanes the high banke he could ſeaſe,
But labour'd long in that deepe ford with vaine diſeaſe.

XX.

And ſtill the foſter with his long bore-ſpeare
Him kept from landing at his wiſhed will:
Anone one ſent out of the thicket neare
A cruell ſhaft headed with deadly ill,
And fethered with an unlucky quill;
The wicked ſteele ſtayd not till it did light
In his left thigh, and deepely did it thrill:
Exceeding griefe that wound in him empight,
But more that with his foes he could not come to fight.

XXI.

At laſt, through wrath and vengeaunce, making way
He on the bancke arryvd with mickle payne;
Where the third brother him did ſore aſſay,
And drove at him with all his might and mayne

XIX. 9. ——————— diſeaſe.] *Uneaſineſs.* Fr. *deſaiſe.* See Cotgrave in v. "*Deſaiſe*, being ill at eaſe."
TODD.

A foreſt-bill, which both his hands did ſtrayne;
But warily he did avoide the blow,
And with his ſpeare requited him agayne,
That both his ſides were thrilled with the throw,
And a large ſtreame of bloud out of the wound did flow.

XXII.

He, tombling downe, with gnaſhing teeth did bite
The bitter earth, and bad to lett him in
Into the balefull houſe of endleſſe night,
Where wicked ghoſts doe waile their former ſin.
Tho gan the battaile freſhly to begin;
For nathëmore for that ſpectácle bad
Did th' other two their cruell vengeaunce blin,

XXII. 1. *He, tombling downe, with gnaſhing teeth did bite The bitter earth,*] This is expreſſed from the poets. Virgil, *Æn.* xi. 418.

" Procubuit moriens, et humum ſemel ore momordit."

See alſo *Æn.* xi. 669. And Sil. Ital. L. ix. 383.

" Volvitur ille ruens, atque arva hoſtilia morſu
" Appetit, et mortis premit in tellure dolores."

But Homer led the way, ὀδὰξ λαζόμενος γαίης. UPTON.

XXII. 7. ——————— blin,] *Ceaſe*, or *give over*. Mr. Church, in his Gloſſary, thinks it ſhould be *lin*. But he is miſtaken. For, ſee *Bevis of Hampton*:

" The Counteſſe would neuer *blin*,
" Till ſhe came to Sir Saberes Inne."

Again:

" I will not *blinne* till him I ſee."

And thus Chaucer, *Chan. Yem. Tale*, 16639. ed. Tyrwhitt.

" Till he had torned him, could he not *blin*."

And in *The Affectionate Shepheard*, 4to. 1594. Sign. A. iij. b.

" Whoſe twinckling ſtarrie lights doe neuer *blin*
" To ſhine on louely Venus—" TODD.

But both attonce on both ſides him beſtad,
And load upon him layd, his life for to have had.

XXIII.

Tho when that villayn he aviz'd, which late
Affrighted had the faireſt Florimell,
Full of fiers fury and indignant hate
To him he turned, and with rigor fell
Smote him ſo rudely on the pannikell,
That to the chin he clefte his head in twaine:
Downe on the ground his carkas groveling fell;
His ſinfull ſowle with deſperate diſdaine
Out of her fleſhly ferme fled to the place of paine.

XXIV.

That ſeeing, now the only laſt of three

XXIII. 5. ——————— pannikell,] The *brain-pan*, the ſkull, the crown of the head. Ital. *pannicula*. Fr. *pannicule*. UPTON.

XXIII. 8. *His ſinfull ſowle* with deſperate diſdaine &c.] From Virgil, *Æn.* xii.

" Vitaque cum gemitu fugit *indignata* ſub umbras."

See alſo Arioſto, C. xxxvi. 140.

" A le ſqualide ripe d' Acheronte
" Sciolta dal corpo, più freddo che giaccio,
" Beſtemmiando fuggi l' *alma ſdegnoſa*." UPTON.

XXIII. 9. ——— *fleſhly* ferme] *Farm*, here perhaps in the ſenſe of *lodging-houſe*, Sax. ꝑeoꝛm, *hoſpitium*. See Manning's edition of Lye's Saxon Dictionary, in v. ꝑeoꝛm. Compare Cic. *De Sen.* xxiii. " Ex *vita* ita diſcedo, tanquam ex *hoſpitio*." TODD.

XXIV. 1. *That ſeeing*, &c.] The conſtruction muſt be ſupplied after this manner: He who was now the only one left of three, who likewiſe had before wounded him with an arrow, ſeeing that, and trembling with horror (as one that did foreſee, &c.) CHURCH.

Who with that wicked ſhafte him wounded had,
Trembling with horror, (as that did foreſee
The fearefull end of his avengement ſad,
Through which he follow ſhould his brethren bad,)
His booteleſſe bow in feeble hand upcaught,
And therewith ſhott an arrow at the Lad;
Which fayntly fluttring ſcarce his helmet raught,
And glauncing fel to ground, but him annoyed naught.

XXV.

With that, he would have fled into the wood;
But Timias him lightly overhent,
Right as he entring was into the flood,
And ſtrooke at him with force ſo violent,
That headleſſe him into the foord he ſent;
The carcas with the ſtreame was carried downe,
But th' head fell backeward on the continent;
So miſchief fel upon the meaners crowne:
They three be dead with ſhame; the Squire lives with renowne;

XXIV. 6. *His bootleſſe bow* &c.] The following verſes are expreſſive of the faintly fluttering arrow, ſhot from the bootleſſe bow: and will bear compariſon, with that well known paſſage in Virgil, where he deſcribes the feeble dart, ſcarce flung from the arm of the enervated old king. UPTON.

XXVI.

He lives, but takes ſmall ioy of his renowne;
For of that cruell wound he bled ſo ſore,
That from his ſteed he fell in deadly ſwowne;
Yet ſtill the blood forth guſht in ſo great ſtore,
That he lay wallowd all in his owne gore.
Now God thee keepe! thou gentleſt Squire alive,
Els ſhall thy loving Lord thee ſee no more;
But both of comfort him thou ſhalt deprive,
And eke thyſelfe of honor which thou didſt atchive.

XXVII.

Providence hevenly paſſeth living thought,
And doth for wretched mens reliefe make way;
For loe! great grace or fortune thether brought
Comfort to him that comfortleſſe now lay.
In thoſe ſame woods ye well remember may
How that a noble huntereſſe did wonne,
Shee, that baſe Braggadochio did affray,
And made him faſt out of the foreſt ronne;
Belphœbe was her name, as faire as Phœbus ſunne.

XXVII. 5. ——— *ye well remember may*] See F. Q. ii. iii. 20, &c. CHURCH.

XXVII. 9. ——— *As faire as* Phœbus ſunne.] As

XXVIII.

Shee on a day, as ſhee purſewd the chace
Of ſome wilde beaſt, which with her arrowes keene
She wounded had, the ſame along did trace
By tract of blood, which ſhe had freſhly ſeene
To have beſprinckled all the graſſy greene;
By the great pérſue which ſhe there perceav'd,
Well hoped ſhee the beaſt engor'd had beéne,
And made more haſte the life to have bereav'd:
But ah! her expectation greatly was deceav'd.

XXIX.

Shortly ſhe came whereas that woefull Squire
With blood deformed lay in deadly ſwownd;
In whoſe faire eyes, like lamps of quenched fire,

faire as *Phœbus* the *ſun*; expreſſed as *Phœbus Apollo*, Παλλας Αθηνη, *Cytherea Venus*, &c. See Bentley's note on Horat. *Carm.* i. iv. 5. UPTON.

As Spenſer is generally exact in making the rhyme catch the eye as well as ear, I ſhould have made no doubt that he gave "as faire as Phœbus *ſonne*," though he had never ſpelt the word *ſon* in like manner elſewhere: but the reader muſt have obſerved that he writes *ſonne* for *ſon* in a hundred places. The poet plainly means *Phaëton*. So, in F. Q. i. iv. 9.

"Exceeding ſhone, like Phœbus *fayreſt childe*."

CHURCH.

The folio of 1679, Hughes, and Tonſon's edition in 1758, have choſen to print it *ſun*. But Mr. Church, I think, is right. TODD.

XXVIII. 6. ——— *pérſue*] It ſeems to be a word of his own, and is ſofter than *purſuit*. CHURCH.

The chriſtall humor ſtood congealed rownd;
His locks, like faded leaves fallen to grownd,
Knotted with blood in bounches rudely ran;
And his ſweete lips, on which before that ſtownd
The bud of youth to bloſſome faire began,
Spoild of their roſy red were woxen pale and wan.

XXX.

Saw never living eie more heavy ſight,
That could have made a rocke of ſtone to rew,
Or rive in twaine: which when that Lady bright,
Beſides all hope, with melting eies did vew,
All ſuddeinly abaſht ſhee chaunged hew,
And with ſterne horror backward gan to ſtart:
But, when ſhee better him beheld, ſhee grew
Full of ſoft paſſion and unwonted ſmart:
The point of pitty perced through her tender hart.

XXXI.

Meekely ſhee bowed downe, to weete if life
Yett in his froſen members did remaine;
And, feeling by his pulſes beating rife
That the weake ſowle her ſeat did yett retaine,

XXX. 4. *Beſides all hope,*] Having no hopes that he was alive. CHURCH.

Shee caſt to comfort him with buſy paine:
His double-folded necke ſhe reard upright,
And rubd his temples and each trembling vaine;
His mayled haberieon ſhe did undight,
And from his head his heavy burganet did light.

XXXII.

Into the woods thenceforth in haſte ſhee went,
To ſeeke for hearbes that mote him remedy;
For ſhee of herbes had great intendiment,
Taught of the nymphe which from her infancy
Her nourced had in trew nobility:
There, whether yt divine tobacco were,

XXXII. 3. *For ſhee of herbes had great* intendiment,] Ital. *intendimento*, intendment, underſtanding. Ladies of antiquity of the higheſt rank were ſkilful in phyſick and ſurgery. Who is ignorant of Medea, the daughter of a king? of Circe? or of the wife of King Thone, who taught Helena the uſe and mixture of Nepenthes? The royal Agamede knew all herbs and all their virtues, *Il.* λ'. 740.

Let us turn to romance writers, no ſmall imitators of Homer. Sir Phil. Sidney, in his *Arcadia*, introduces "Gynecia having ſkill in ſurgery: an art in thoſe days much eſteemed; becauſe it ſerved to virtuous courage, which even ladies would, even with the contempt of cowards, ſeem to cheriſh." Angelica, who makes ſo great a figure in Boyardo and Arioſto, "had great intendiment of herbs." See Boyardo, *Orl. Innam.* fol. 51, or Berni. L. i. C. 14. ſt. 38. And Arioſto, C. xix. ſt. 22. This fame Angelica cures the wounded Medoro, as Belphœbe cures the wounded Squire. UPTON.

XXXII. 6. ——— *divine tobacco*] Tobacco was, at this time, but newly diſcovered to the Engliſh, and not an ordinary herb, as it is at preſent. Probably tobacco is here mentioned with ſo much honour, with intent to pay a compli-

Or panachæa, or polygony,
She fownd, and brought it to her patient deare,
Who al this while lay bleding out his hart-blood neare.

XXXIII.

The ſoveraine weede betwixt two marbles plaine
Shee pownded ſmall, and did in peeces bruze;
And then atweene her lilly handës twaine
Into his wound the juice thereof did ſcruze;
And round about, as ſhe could well it uze,
The fleſh therewith ſhe ſuppled and did ſteepe,
T' abate all ſpaſme and ſoke the ſwelling bruze;
And, after having ſearcht the intuſe deepe,

ment to Sir Walter Raleigh, our author's friend and patron, who firſt introduced and uſed tobacco in England, in 1584. T. WARTON.

XXXII. 7. *Or* panachæa, *or* polygony,] *Panacea* is mentioned in the cure of Æneas, Virg. *Æn.* xii. 419. The very name ſhews it a ſovereign remedy: Angelica uſes it too in the cure of Medoro, as well as the dictamnus. See Virg. *Æn.* xii. 411. Pliny mentions *polygonum* as good to ſtanch blood. Whether any of theſe herbs it were, or whatever elſe the ſoveraine weed was named, this ſhe brought, and applyed: "Fovit eâ vulnus," Virg. *Æn.* xii. 420. "Leva ogni ſpaſmo," Arioſto: *She abated all ſpaſme.* UPTON.

XXXIII. 4. ——— ſcruze;] *Squeeze.* See alſo F. Q. ii. xii. 56. Perhaps from *ſcrew.* See Junius, and Johnſon in v. *Scruze.* Dr. Johnſon obſerves that this word, though now diſuſed by writers, is ſtill preſerved, at leaſt in its corruption, "to *ſcrouge*," in the London jargon. I believe that this barbariſm is, in ſome places, pronounced alſo *ſcrounge.* TODD.

XXXIII. 8. ——— *the* intuſe *deepe,*] The *confuſion* deep. UPTON.

She with her ſcarf did bind the wound, from
cold to keepe.

XXXIV.

By this he had ſweet life recur'd agayne,
And, groning inly deepe, at laſt his eies,
His watry eies drizling like deawy rayne,
He up gan lifte toward the azure ſkies,
From whence deſcend all hopeleſſe remedies:
Therewith he ſigh'd; and, turning him aſide,
The goodly Maide full of divinities
And gifts of heavenly grace he by him ſpide,
Her bow and gilden quiver lying him beſide.

XXXV.

"Mercy! deare Lord," ſaid he, "what grace
is this
That thou haſt ſhewed to me ſinfull wight,
To ſend thine Angell from her bowre of blis
To comfort me in my diſtreſſed plight!
Angell, or goddeſſe doe I call thee right?
What ſervice may I doe unto thee meete,
That haſt from darkenes me returnd to light,
And with thy hevenly ſalves and med'cines
ſweete
Haſt dreſt my ſinfull wounds! I kiſſe thy bleſſed
feete."

XXXVI.

Thereat ſhe bluſhing ſaid; "Ah! gentle Squire,
Nor goddeſſe I, nor angell; but the mayd

XXXVI. 2. *Nor goddeſſe I, nor angell;* &c.] Dr. Farmer has conſidered Shakſpeare to have been indebted to this paſſage,

And daughter of a woody nymphe, deſire
No ſervice but thy ſafëty and ayd;
Which if thou gaine, I ſhal be well apayd.
Wee mortall wights, whoſe lives and fortunes bee
To commun accidents ſtil open layd,
Are bownd with commun bond of frailtee,
To ſuccor wretched wights whom we captíved ſee."

XXXVII.

By this her damzells, which the former chace
Had undertaken after her, arryv'd,
As did Belphœbe, in the bloody place,
And thereby deemd the beaſt had bene depriv'd

when he penned the converſation of Ferdinand and Miranda, in *The Tempeſt*:

——————— "Moſt ſure, the goddeſs
"On whom theſe airs attend! &c."—

I think it as probable that Shakſpeare had in his mind the interview of Mucedorus and Amadine, in *The Moſt Pleaſant Comedie of Mucedorus*, 4to. 1598. Sign. A. 4.

"Mu. Moſt gracious goddeſſe, more then mortal wight,
"Your heauenly hewe of right imports no leſſe, &c.
"Am. No goddeſſe, ſhepheard, but a mortall wight,
"A mortall wight, diſtreſſed as thou ſeeſt:
"My father heere is king of Arragon,
"I Amadine his only daughter am, &c."

This dramatick paſſage was probably indebted to ſome of the tranſlations of Virgil, *Æn.* i. 327.

"O, quàm te memorem, Virgo! namque haud tibi vultus
"Mortalis, &c."

And theſe lines of Virgil are cloſely imitated by Spenſer, F. Q. ii. iii. 33. But here, in the addreſs of Timias to Belphœbe, he rather copies the ſpeech of Ulyſſes to Nauſicaa, *Od.* ζ. 148.

Γουνοῦμαί σε, ἄνασσα, θεὸς ἢ τις ἢ βροτὸς ἐσσί·
Εἰ μέν τις θεὸς ἐσσὶ κ. τ. λ. TODD.

Of life, whom late their Ladies arow ryv'd:
Forthy the bloody tract they followd faſt,
And every one to ronne the ſwifteſt ſtryv'd;
But two of them the reſt far overpaſt,
And where their Lady was arrived at the laſt.

XXXVIII.

Where when they ſaw that goodly Boy with blood
Defowled, and their Lady dreſſe his wownd,
They wondred much; and ſhortly underſtood
How him in deadly cace their Lady fownd,
And reſkewed out of the heavy ſtownd.
Eftſoones his warlike courſer, which was ſtrayd
Farre in the woodes whiles that he lay in ſwownd,
She made thoſe damzels ſearch; which being ſtayd,
They did him ſet thereon, and forth with them convayd.

XXXIX.

Into that foreſt farre they thence him led
Where was their dwelling; in a pleaſant glade
With mountaines rownd about environed
And mightie woodes, which did the valley ſhade,

XXXVII. 6. ——————— *they* followd *faſt*,] So the firſt edition reads, to which thoſe of 1751, Upton, and Church, adhere. The reſt read, "they *follow* faſt." Todd.

And like a ſtately theatre it made
Spreading itſelfe into a ſpatious plaine;
And in the midſt a little river plaide
Emongſt the pumy ſtones, which ſeemd to plaine
With gentle murmure that his courſe they did reſtraine.

XL.

Beſide the ſame a dainty place there lay,
Planted with mirtle trees and laurells greene,
In which the birds ſong many a lovely lay
Of Gods high praiſe, and of their ſweet loves teene,
As it an earthly paradize had beene:
In whoſe encloſed ſhadow there was pight

XXXIX. 5. *And like a ſtately theatre* &c.] Compare Milton, *Par. L.* B. iii. 141.

——— " a woody *theatre*
" Of *ſtateliеſt* view —"

See alſo Purchas's *Pilgrimage*, in the deſcription of Ceylon: " Senſe and Senſuality have here ſtumbled on a paradiſe. There woodie hils (a *natural amphitheatre*) doe encompaſſe a large plaine; and one of them as not contenting &c." TODD.

XXXIX. 9. ——— his *courſe*] This is the reading of the ſecond edition, and is evidently a correction of the errour in the firſt, which reads " *their* courſe," and which has miſled only the editor of the poem in 1751. TODD.

XL. 4. ——— *their* loves ſweet teene,] *Sweet teene* is pleaſing uneaſineſs. So the ſecond edition reads, which the folios and Hughes follow. The firſt reads " their *ſweet loves* teene," to which the edition of 1751 adheres. CHURCH.

Mr. Upton alſo conforms to the firſt edition, and explains " their *ſweet loves* teene" by " the vexation which their ſweet loves gave them." The reading of the ſecond edition appears to me more characteriſtick. Tonſon's edition of 1758 has likewiſe adopted it. TODD.

A faire pavilion, ſcarcely to be ſeene,
The which was al within moſt richly dight,
That greateſt princes living it mote well delight.

XLI.

Thether they brought that wounded Squyre, and layd
In eaſie couch his feeble limbes to reſt.
He reſted him awhile; and then the Mayd
His readie wound with better ſalves new dreſt:
Daily ſhe dreſſed him, and did the beſt,
His grievous hurt to guariſh, that ſhe might;
That ſhortly ſhe his dolour hath redreſt,
And his foule ſore reduced to faire plight:
It ſhe reduced, but himſelfe deſtroyed quight.

XLII.

O fooliſh phyſick, and unfruitfull paine,
That heales up one, and makes another wound!
She his hurt thigh to him recurd againe,
But hurt his hart, the which before was ſound,
Through an unwary dart which did rebownd
From her faire eyes and gratious counte-naunce.

XL. 9. *That greateſt princes* living &c.] The firſt edition alone reads "princes *liking* &c." Yet the meaning is not, "delight *the liking*;" but, "delight the greateſt princes on earth, greateſt princes *living*." UPTON.

XLI. 6. ——————— guariſh,] *Heal.* Fr. *guerir.* CHURCH.

XLI. 7. ——————— hath *redreſt*,] Mr. Upton erroneouſly reads "*had* redreſt." TODD.

XLII. 1. ——————— paine,] *Labour.* Fr. *peine.* See F. Q. i. i. 42. CHURCH.

What bootes it him from death to be unbownd,
To be captíved in endléſſe duraũnce
Of ſorrow and deſpeyre without aleggeaunce!

XLIII.

Still as his wound did gather, and grow hole,
So ſtill his hart woxe ſore, and health decayd:
Madneſſe to ſave a part, and loſe the whole!
Still whenas he beheld the heavenly Mayd,
Whiles daily playſters to his wownd ſhe layd,
So ſtill his malady the more increaſt,
The whiles her matchleſſe beautie him diſmayd.
Ah God! what other could he do at leaſt,
But love ſo fayre a Lady that his life releaſt!

XLIV.

Long while he ſtrove in his corageous breſt
With reaſon dew the paſſion to ſubdew,
And love for to diſlodge out of his neſt:
Still when her excellencies he did vew,

XLII. 9. ——————————— aleggeaunce?] *Alleviation.* See F. Q. iii. ii. 15, and *Shep. Cal.* March, ver. 5, with the notes on that paſſage. TODD.

XLIII. 1. ——————————— *grow* hole,] *Sound, entire.* So Chaucer ſpells the word, *Fr. Tale*, 6952. edit. Tyrwhitt.

"For in this world n' is dogge for the bowe,
"That can an hurt dere from an *hole* yknowe."

Hawes alſo ſpells it *hole*, in his *Graunde Amoure*, 1553. The word here ought to have ſome difference alſo, as Mr. Upton has obſerved, on account of the correſponding rhyme. Yet ſeveral editions have diſcharged the ancient orthography, and printed "grow *whole*." TODD.

Her ſoveraine bountie and celeſtiall hew,
The ſame to love he ſtrongly was conſtraynd:
But, when his meane eſtate he did revew,
He from ſuch hardy boldneſſe was reſtraynd,
And of his luckleſſe lott and cruell love thus playnd:

XLV.

"Unthankfull wretch," ſaid he, "is this the meed,
With which her ſoverain mercy thou doeſt quight?
Thy life ſhe ſaved by her gratious deed;
But thou doeſt weene with villeinous deſpight
To blott her honour and her heavenly light:
Dye; rather dye then ſo diſloyally
Deeme of her high deſert, or ſeeme ſo light:
Fayre death it is, to ſhonne more ſhame, to dy:
Dye; rather dy then ever love diſloyally.

XLIV. 7, ——————————— *revew,*] So the firſt edition reads, which Hughes's ſecond edition, and thoſe of 1751, Upton, Church, and Tonſon's in 1758, rightly follow. The reſt inaccurately read *renew*. TODD.

XLV. 8. *Fayre death it is, to ſhonne more ſhame, to dy:*] Salluſt. *Catilin.* "Nonne emori per virtutem præſtat, quàm vitam miſeram, atque inhoneſtàm, ubi alienæ ſuperbiæ ludibrio fueris, per dedecus amittere?" TODD.

XLV. 9. *Dye; rather dye then ever* &c.] I have followed Mr. Church's judicious punctuation of this line. All other editions point it thus:

"Dye rather, dye, then ever &c." TODD.

XLVI.

" But if, to love, diſloyalty it bee,
Shall I then hate her that from deathës dore
Me brought? ah! farre be ſuch reproch fro mee!
What can I leſſe doe then her love therefóre,
Sith I her dew reward cannot reſtore?
Dye; rather dye, and dying doe her ſerve;
Dying her ſerve, and living her adore;
Thy life ſhe gave, thy life ſhe doth deſerve:
Dye; rather dye then ever from her ſervice ſwerve.

XLVII.

" But, fooliſh boy, what bootes thy ſervice bace
To her, to whom the hevens doe ſerve and ſew?
Thou, a meane Squyre of meeke and lowly place;
She, hevenly borne and of celeſtiall hew.
How then? of all Love taketh equall vew:
And doth not Higheſt God vouchſafe to take
The love and ſervice of the baſeſt crew?

XLVII. 2. *To her, to whom the hevens doe ſerve and ſew?*] The compliment here paid to queen Elizabeth, that the heavens themſelves obeyed her and fought her battles, is borrowed from Claudian, and was applied to her, when the Spaniſh fleet was deſtroyed by the ſtorms:

" O nimium dilecta Deo, cui militat æther,
" Et conjurati veniunt ad claſſica venti!"

A medal likewiſe was ſtruck, repreſenting a fleet ſhattered by the winds and falling foul on one another, with this inſcription, " Afflavit Deus et diſſipantur." *God blew with his wind and they were ſcattered.* UPTON.

If ſhe will not; dye meekly for her ſake:
Dye; rather dye then ever ſo faire love forſake!"

XLVIII.

Thus warreid he long time againſt his will;
Till that through weakneſſe he was forſt at laſt
To yield himſelfe unto the mightie ill,
Which, as a victour proud, gan ranſack faſt
His inward partes, and all his entrayles waſt,
That neither blood in face nor life in hart
It left, but both did quite drye up and blaſt;
As percing levin, which the inner part
Of every thing conſumes and calcineth by art.

XLIX.

Which ſeeing fayre Belphœbe gan to feare
Leaſt that his wound were inly well not heald,
Or that the wicked ſteele empoyſned were:
Litle ſhee weend that love he cloſe conceald.
Yet ſtill he waſted, as the ſnow congeald
When the bright ſunne his beams theron doth beat:

XLIX. 5. *Yet ſtill he waſted, as the ſnow congeald*
When the bright ſunne his beams theron doth beat:] Ovid, *Met.* iii. 487.

——— —— " Sed ut intabeſcere flavæ
" Igne levi ceræ, matutinæve pruinæ
" Sole tepente ſolent, ſic attenuatus amore
" Liquitur; & cæco paullatim carpitur igni." JORTIN.

He had his eye, I believe, on Arioſto, who has the ſame ſimile, applied to Angelica in love with Medoro, C. xix. 29.

" La miſera ſi ſtrugge, come falda
" Strugger di neve intempeſtiva ſuole,
" Ch' in loco aprico abbia ſcoperta il ſole."

Compare Taſſo, C. xx. 136. UPTON.

Yet never he his hart to her reveald;
But rather choſe to dye for ſorow great
Then with diſhonorable termes her to entreat

L.

She, gracious Lady, yet no paines did ſpare
To doe him eaſe, or doe him remedy:
Many reſtoratives of vertues rare,
And coſtly cordialles ſhe did apply,
To mitigate his ſtubborne malady:
But that ſweet cordiall, which can reſtore
A love-ſick hart, ſhe did to him envy;
To him, and to all th' unworthy world forlore,
She did envy that ſoveraine ſalve in ſecret ſtore.

LI.

That daintie roſe, the daughter of her morne,
More deare then life ſhe tendered, whoſe flowre
The girlond of her honour did adorne:

L. 8. *To him, and* to' *all* &c.] So the firſt and ſecond editions read, which thoſe only of 1751 and Mr. Church adopt. The reſt omit the ſecond *to*:

" To him, and all th' unworthy world &c."

But Spenſer often admits an apparently ſupernumerary ſyllable, which muſt be read with an eliſion. So, again, in the next Canto, ſt. 39.

" Great enimy to it, and *to*' all the reſt &c."

See alſo the note on F. Q. ii. v. 34. TODD.

LI. 1. *That daintie roſe*, &c.] It ſeems to me that this image (though varied) was taken from that well known ſimile in Catullus, *Carm. Nupt.*

" Ut flos in ſeptis ſecretus naſcitur hortis
" Ignotus pecori, &c." UPTON.

Ne ſuffred ſhe the middayes ſcorching powre,
Ne the ſharp northerne wind thereon to ſhowre;
But lapped up her ſilken leaves moſt chayre,
Whenſo the froward ſkye began to lowre;
But, ſoone as calmed was the criſtall ayre,
She did it fayre diſpred and let to floriſh fayre.

LII.

Eternall God, in his almightie powre,
To make enſample of his heavenly grace,
In paradize whylome did plant this Flowre;
Whence he it fetcht out of her native place,
And did in ſtocke of earthly fleſh enrace,
That mortall men her glory ſhould admyre.
In gentle Ladies breſte and bounteous race
Of woman-kind it fayreſt Flowre doth ſpyre,
And beareth fruit of honour and all chaſt deſyre.

LI. 9. ——————— *and let to floriſh fayre.*] The ſecond folio corrupted the paſſage by reading, "and let *it* floriſh fayre." The folio of 1679, and Tonſon's edition in 1758, have adopted the errour. TODD.

LII. 3. *In Paradize whylome* &c.] To this and the following ſtanza Milton ſeems to have been indebted for that beautiful paſſage in his *Par. Loſt*, B. iii. 352.

——————— "Lowly reverent
"Towards either throne they bow, and to the ground
"With ſolemn adoration down they caſt
"Their crowns inwove with amarant and gold;
"Immortal amarant, *a flower which once*
"*In Paradiſe*, faſt by the Tree of Life,
"*Began to bloom*, &c." CHURCH.

LII. 8. ——————— ſpyre,] *Shoot forth.* Corn is ſaid to *ſpire*, when it is in ear. CHURCH.

LIII.

Fayre ympes of beautie, whoſe bright ſhining beames
Adorne the world with like to heavenly light,
And to your willes both royalties and reames
Subdew, through conqueſt of your wondrous might;
With this fayre Flowre your goodly girlonds dight
Of Chaſtity and Vertue virginall,
That ſhall embelliſh more your beautie bright,
And crowne your heades with heavenly coronall,
Such as the Angels weare before God's tribunall!

LIV.

To youre faire ſelves a faire enſample frame
Of this faire Virgin, this Belphœbe fayre;
To whom, in perfect love and ſpotleſſe fame
Of Chaſtitie, none living may compayre:
Ne poyſnous Envy iuſtly can empayre

LIV. 1. *To youre faire ſelves* &c.] The poet recommends to the Ladies the example of his Virgin Queen. Drayton, in the firſt edition of his *Matilda*, 1594, has thus introduced a ſimilar compliment to Elizabeth, including in it a compliment alſo to the commendation which had been beſtowed by Spenſer:

" And thou, O *Beta*, Soueraigne of his thought,
" *Englands Diana*, let him thinke on thee;
" BY THY PERFECTIONS let his Muſe be taught,
" And in his breaſt ſo deepe imprinted be,
" That he may write of SACRED CHASTITIE:
" Though not like *Collin in thy Britomart*,
" Yet loues aſmuch, although he wants *his arte*."

TODD.

The prayſe of her freſh-flowring Maydenhead;
Forthy ſhe ſtandeth on the higheſt ſtayre
Of th' honorable ſtage of womanhead,
That Ladies all may follow her enſample dead.

LV.

In ſo great prayſe of ſtedfaſt Chaſtity
Nathleſſe ſhe was ſo courteous and kynde,
Tempred with Grace and goodly Modeſty,
That ſeemed thoſe two vertues ſtrove to fynd
The higher place in her heroick mynd:
So ſtriving each did other more augment,
And both encreaſt the prayſe of womankynde,
And both encreaſt her beautie excellent:
So all did make in her a perfect complement.

LIV. 9. ——— *her enſample dead.*] That is, the example of her dead. See Dr. Jortin's note on the laſt Canto, ſt. 29. CHURCH.

LV. 9. ——— *a perfect complement.*] A compleat character. Lat. *complementum.* CHURCH.

The impropriety of pretending to moderniſe the language of Spenſer may be ſhown by the reading of Hughes and Tonſon's edition in 1758, which is *compliment*, a word of very different meaning from that which Spenſer gave, and which here almoſt burleſques the paſſage. TODD.

CANTO VI.

The Birth of fayre Belphœbe and
Of Amorett is told:
The Gardins of Adonis fraught
With pleaſures manifold.

I.

WELL may I weene, faire Ladies, all this while
Ye wonder how this noble Damozell
So great perfections did in her compile,
Sith that in ſalvage foreſts ſhe did dwell,
So farre from Court and royall Citadell,
The great ſchoolmaiſtreſſe of all Courteſy:
Seemeth that ſuch wilde woodes ſhould far expell
All civile uſage and gentility,
And gentle ſprite deforme with rude ruſticity.

II.

But to this faire Belphœbe in her Berth
The hevens ſo favorable were and free,
Looking with myld aſpect upon the earth
In th' horoſcope of her nativitee,
That all the gifts of grace and chaſtitee

I. 6. *The great ſchoolmaiſtreſſe of all Courteſy:*] See the note on F. Q. vi. i. 1. TODD.

On her they poured forth of plenteous horne:
Iove laught on Venus from his ſoverayne ſee,
And Phœbus with faire beames did her adorne,
And all the Graces rockt her cradle being borne.

III.

Her Berth was of the wombe of morning dew,
And her conception of the ioyous prime;
And all her whole creation did her ſhew
Pure and unſpotted from all loathly crime
That is ingenerate in fleſhly ſlime.
So was this Virgin borne, ſo was ſhe bred;
So was ſhe trayned up from time to time
In all chaſte vertue and true bountihed,
Till to her dew perfection ſhe were ripened.

IV.

Her mother was the faire Chryſogonee,

III. 1. *Her Berth was of the wombe of morning dew,*] Alluding to *Pſal.* cx. 3. "The dew of thy birth is of the womb of the morning." This is difficult to underſtand; the dew is, as it were, the offspring of the morning; a kind of birth or conception of the womb of the morning: The offspring of Chriſt, his ſubjects, and ſons, &c. were to be as numerous as the dew of the morning. UPTON.

III. 9. ——————— *ſhe* were *ripened.*] So the firſt edition reads, which thoſe of 1751, Upton, and Church, follow. The reſt read "*was* ripened." TODD.

IV. 1. *Her mother was the faire Chryſogonee,* &c.] The mythology is all our poet's own. Belphœbe is queen Elizabeth; if we carry on the alluſion Chryſogonee ſhould be Anna Bullen: But this will not hold true, no more than Amorett is queen Mary, becauſe ſaid here to be ſiſter of Belphœbe. However, I neither affirm nor deny that Amorett is the type of Mary queen of Scots, whom queen Elizabeth called ſiſter. UPTON.

The daughter of Amphiſa, who by race
A Faerie was, yborne of high degree:
She bore Belphœbe; ſhe bore in like cace
Fayre Amoretta in the ſecond place:
Theſe two were twinnes, and twixt them two did ſhare
The heritage of all celeſtiall grace;
That all the reſt it ſeemd they robbed bare
Of bounty, and of beautie, and all vertues rare:

V.

It were a goodly ſtorie to declare
By what ſtraunge accident faire Chryſogone
Conceiv'd theſe infants, and how them ſhe bare
In this wilde forreſt wandring all alone,
After ſhe had nine moneths fulfild and gone:
For not as other wemens commune brood
They were enwombed in the ſacred throne
Of her chaſte bodie; nor with commune food,
As other wemens babes, they ſucked vitall blood:

VI.

But wondrouſly they were begot and bred
Through influence of th' hevens fruitfull ray,
As it in antique bookes is mentioned.

V. 3. ——————————— *ſhe* bare] This is the rhythmical emendation of the ſecond edition, which all ſubſequent editions have admitted, except that of 1751, in which the reading of the firſt edition, "ſhe *bore*," is followed. TODD.

VI. 3. *As it in antique bookes is mentioned.*] Theſe intro-

It was upon a ſommers ſhinie day,
When Titan faire his beamës did diſplay,
In a freſh fountaine, far from all mens vew,
She bath'd her breſt the boyling heat t'allay;
She bath'd with roſes red and violets blew,
And all the ſweeteſt flowers that in the forreſt grew:

VII.

Till faint through yrkeſome wearines adowne
Upon the graſſy ground herſelfe ſhe layd
To ſleepe, the whiles a gentle ſlombring ſwowne
Upon her fell all naked bare diſplayd:
The ſunbeames bright upon her body playd,

ductions give authority to a fictitious ſtory. Thus the tale of Canace is uſhered in, F. Q. iv. ii. 32.

"Whylom as antique ſtories tellen us."

And, in another place, he refers to hiſtory for a ſanction to his invention, F. Q. iii. vi. 53.

"As ye may elſe-where read that ruefull hiſtory."

Chaucer frequently makes uſe of theſe forms. He thus begins the *Knight's Tale:*

"Whylom as olde ſtoris tellin us."

And again, in the ſame Tale, v. 1466.

——— "As old books us ſaine,
"That all this ſtorie tellen more plaine."

T. WARTON.

VI. 5. ——— *his* beamës] Here the folios and Hughes, not attending to the poet's cuſtom of making *beamës*, *armës*, &c. frequently diſſyllables, have printed, under the ſuppoſition of amendment,

"When Titan faire his *hot beams* did diſplay." TODD.

VII. 5. *The ſunbeames bright upon her body playd*, &c.] The mother of Belphœbe conceived from the rays of the ſun. One would imagine that Spenſer had been reading Sannazarius *De Partu Virginis*, L. ii. 372.

"Haud aliter, quàm quum purum ſpecularia ſolem

Being through former bathing mollifide,
And pierſt into her wombe; where they embayd
With ſo ſweet ſence and ſecret powre unſpide,
That in her pregnant fleſh they ſhortly fructifide.

" Admittant; lux ipſa quidem pertranſit, & omnes
" Irrumpunt laxu tenebras, & diſcutit umbras.
" Illa manent illæſa, haud ulli pervia vento,
" Non hiemi, radiis ſed tantum obnoxia Phœbi."

Mahomet ſays the Genii (a higher order of beings between angels and men) were created of elementary fire: " He created man of clay, but the Genii he created of fire pure from ſmoke." *Al Koran*, ch. lv. What wonder that Belphœbe ſhould be thus born, ſince the ſun generates ſouls, like rays and ſparks of fire? " Sol (mens mundi) noſtras mentes ex ſeſe, velut ſcintillulas, diffunditat." Amm. Marcell. L. xxi. And why more incredible that Chryſogone ſhould conceive from the rays of the ſun, than mares ſhould conceive from the wind? Pliny, Virgil, and Taſſo, mention this wonder. The ſoul itſelf is a ray of light from the ſource of all light. " Omnia Stoici ſolent ad igneam naturam referre." Cic. *De Nat. Deor.* L. iii. The ſoul is intelligible fire, πῦρ νοερόν. Cic. *Tuſc. Diſp.* i. " Zenoni Stoico animus ignis videtur, &c." So that to make the ſoul to be an ethereal, fiery ſubſtance, a ray of light, &c. is no new doctrine: And Belphœbe was one of theſe beings; all elementary purity, and chaſtity. UPTON.

It is more probable that Spenſer might have been influenced by the following deſcription in the old Engliſh *Liber Feſtivalis*, than by Vida, which I ſuppoſe to have been a book not of uncommon reference in Spenſer's time. " Thus may I liken our lady reſonably to a precious ſtone that is called onex, and is as clere as criſtalle, and ſhall of kynde, whan the ſonne ſhyneth hote on hym, opene and receyve a drope of the dewe of heuen in to hym, and thenne cloſeth him ageyn tyl ix monethes after, and than hit openeth and falleth out a ſtone of the ſame kynde, and ſo cloſeth ageyn as cloſe as euer hit was wythouten wemme, and neuer openeth after. Thus our lady, that was as clere as ony criſtalle, &c." *Lib. Feſt.* Impr. by Caxton, fol. 1483. Sign. i. viii. A ſimilar deſcription may be found in *Partheneia Sacra*, by H. A. 8vo. 1633, p. 68. TODD.

VIII.

Miraculous may ſeeme to him that reades
So ſtraunge enſample of conception;
But reaſon teacheth that the fruitfull ſeades
Of all things living, through impreſſion
Of the ſunbeames in moyſt complexion,
Doe life conceive and quickned are by kynd:
So, after Nilus inundation,
Infinite ſhapes of creatures men doe fynd
Informed in the mud on which the ſunne hath ſhynd.

IX.

Great father he of generation

VIII. 9. Informed *in the mud*] That is, after the inundation of the river Nile various kinds of creatures imperfectly formed are found bred in the mud by an equivocal generation. *Informed*, imperfect, half-formed. He has Ovid plainly in view, *Met.* i. 422.

" Sic ubi deſeruit madidos ſeptemfluus agros
" Nilus ——
" Plurima cultores verſis animalia glebis
" Inveniunt, et in his quædam modò cæpta ſub ipſum
" Naſcendi ſpatium; quædam *imperfecta* —"

Spenſer uſes *informed* as the Latins uſe *informatus*, not perfectly formed: " His *informatum* manibus jam parte polita Fulmen erat," Virg. *Æn.* viii. 426. i. e. the unformed, unfiniſhed, thunder. " *Informare* et *deformare* pictoriæ aut ſtatuariæ ſunt vocabula: et *informatio σκιογραφία eſt*;" ſays Taubmannus in his note on the paſſage. UPTON.

IX. 1. *Great father he of generation* &c.] Ovid, *Met.* i. 430.

" Quippe, ubi temperiem ſumſere humorque calorque,
" Concipiunt, et ab his oriuntur cuncta duobus."

Theſe Egyptian hypotheſes may be ſeen in Plutarch's Treatiſe of *Iſis and Oſiris*; where 'tis likewiſe aſſerted that the light which comes from the moon is of a moiſtening and a prolifick nature. The moon is likewiſe called there *the mother of the world*. UPTON.

Is rightly cald, th' authour of life and light;
And his faire ſiſter for creation
Miniſtreth matter fit, which, tempred right
With heate and humour, breedes the living wight.
So ſprong theſe twinnes in womb of Chryſogone;
Yet wiſt ſhe nought thereof, but ſore affright
Wondred to ſee her belly ſo upblone,
Which ſtill increaſt till ſhe her terme had full outgone.

X.

Whereof conceiving ſhame and foule diſgrace,
Albe her guiltleſſe conſcience her cleard,
She fled into the wilderneſſe a ſpace,
Till that unweeldy burden ſhe had reard,
And ſhund diſhonor which as death ſhe feard:
Where, wearie of long traveill, downe to reſt
Herſelfe ſhe ſet, and comfortably cheard;
There a ſad cloud of ſleepe her overkeſt,
And ſeized every ſence with ſorrow ſore oppreſt.

XI.

It fortuned, faire Venus having loſt
Her little ſonne, the winged god of love,
Who for ſome light diſpleaſure, which him croſt,
Was from her fled as ſlit as ayery dove,
And left her blisfull bowre of ioy above;
(So from her often he had fled away,

When ſhe for ought him ſharpely did reprove,
And wandred in the world in ſtraunge aray,
Diſguiz'd in thouſand ſhapes, that none might him bewray ;)

XII.

Him for to ſeeke, ſhe left her heavenly hous,
The houſe of goodly formes and faire aſpécts,
Whence all the world derives the glorious
Features of beautie, and all ſhapes ſelect,
With which High God his workmanſhip hath deckt;
And ſearched everie way through which his wings
Had borne him, or his tract ſhe mote detect:
She promiſt kiſſes ſweet, and ſweeter things,
Unto the man that of him tydings to her brings.

XIII.

Firſt ſhe him ſought in Court, where moſt he us'd

XII. 1. *Him for to ſeeke,* &c.] In what Spenſer here ſays of Venus ſeeking her ſon, ſome things are taken from the Ἔρως δραπέτης of Moſchus. JORTIN.

This ſtory of Venus loſing her ſon, her ſeeking him, and the promiſes made to thoſe who would diſcover him, Spenſer might [alſo] have taken from the *Aminta* of Taſſo. UPTON.

XII. 2. ——————————— *aſpects,*] Hughes and Upton read *aſpect*, which indeed the rhyme requires; but diſſonances of this kind, in a poem of ſuch length, will readily be pardoned. The poet intended, I think, *aſpects*. TODD.

XII. 4. *Features of* beautie,] So the firſt edition reads, which thoſe of 1751, Church, and Upton, rightly follow. The reſt have conformed to the ſecond edition, *beauties*; a reading, which converts an elegant line into a heap of hiſſes. TODD.

Whylome to haunt, but there ſhe found him not;
But many there ſhe found which ſore accus'd
His falſhood, and with fowle infámous blot
His cruell deedes and wicked wyles did ſpot:
Ladies and Lordes ſhe every where mote heare
Complayning, how with his empoyſned ſhot
Their wofull harts he wounded had whyleare,
And ſo had left them languiſhing twixt hope and feare.

XIV.

She then the Cities ſought from gate to gate,
And everie one did aſke, Did he him ſee?
And everie one her anſwerd, that too late
He had him ſeene, and felt the crueltee
Of his ſharpe dartes and whot artilleree:
And every one threw forth reproches rife
Of his miſchiévous deedes, and ſayd that hee
Was the diſturber of all civill life,
The enimy of peace, and authour of all ſtrife.

XV.

Then in the Countrey ſhe abroad him ſought,
And in the rurall cottages inquir'd;
Where alſo many plaintes to her were brought,
How he their heedeleſſe harts with love had fir'd,
And his falſe venim through their veines inſpir'd;

And eke the gentle ſhepheard ſwaynes, which ſat
Keeping their fleecy flockes as they were hyr'd,
She ſweetly heard complaine both how and what
Her ſonne had to them doen; yet ſhe did ſmile thereat.

XVI.

But, when in none of all theſe ſhe him got,
She gan avize where els he mote him hyde:
At laſt ſhe her bethought that ſhe had not
Yet ſought the ſalvage Woods and Foreſts wyde,
In which full many lovely Nymphes abyde;
Mongſt whom might be that he did cloſely lye,
Or that the love of ſome of them him tyde:
Forthy ſhe thether caſt her courſe t' apply,
To ſearch the ſecret haunts of Dianes company.

XVII.

Shortly unto the waſtefull woods ſhe came,
Whereas ſhe found the goddeſſe with her crew,
After late chace of their embrewed game,
Sitting beſide a fountaine in a rew;

XVII. 3. ——————— embrewed *game,*] Game *wet with blood.* UPTON.

XVII. 4. ——————— *in a* rew;] *Row.* See alſo ſt. 35. Thus Gower, fol. ix.

" Firſt than, my ordre longeth to
" The vices for to tell on *rewe.*" UPTON.

Some of them waſhing with the liquid dew
From off their dainty limbs the duſty ſweat
And ſoyle, which did deforme their lively hew;
Others lay ſhaded from the ſcorching heat;
The reſt upon her perſon gave attendance great.

XVIII.

She, having hong upon a bough on high
Her bow and painted quiver, had unlaſte
Her ſilver buſkins from her nimble thigh,
And her lanck loynes ungirt, and breſts unbraſte,
After her heat the breathing cold to taſte;
Her golden lockes, that late in treſſes bright
Embreaded were for hindring of her haſte,
Now looſe about her ſhoulders hong undight,
And were with ſweet Ambroſia all beſprinckled light.

XIX.

Soone as ſhe Venus ſaw behinde her backe,

XVIII. 4. ——— *her lanck loynes*] Her ſlender waiſt. So, in F. Q. iii. ix. 21. "Her *lanck ſyde*." CHURCH.

XVIII. 7. ——— *for hindring* &c.] That they might not hinder. See the note on F. Q. ii. xii. 35. CHURCH.

XVIII. 9. *And were with ſweet Ambroſia all beſprinckled light.*] This verſe is imitated either from Homer, deſcribing the locks of Jupiter, Ἀμβρόσιαι χαῖται, *Il.* ά. 529; or from Virgil, deſcribing the locks of Venus, *Æn.* i. 403.

"Ambroſiæque comæ divinum vertice odorem
"Spiravere." UPTON.

XIX. 1. *Soone as ſhe* &c.] The picture, which our poet here draws of Diana and her nymphs ſurprized by Venus, ſeems

She was aſham'd to be ſo looſe ſurpriz'd;
And woxe halfe wroth againſt her damzels ſlacke,
That had not her thereof before aviz'd,
But ſuffred her ſo careleſly disguiz'd
Be overtaken: Soone her garments looſe
Upgath'ring, in her boſome ſhe compriz'd
Well as ſhe might, and to the goddeſſe roſe;
Whiles all her nymphes did like a girlond her encloſe.

XX.

Goodly ſhe gan faire Cytherea greet,
And ſhortly aſked her what cauſe her brought,
Into that wilderneſſe for her unmeet,
From her ſweete bowres and beds with pleaſures fraught:
That ſuddein chaung ſhe ſtraung adventure thought.
To whom halfe weeping ſhe thus anſwered;
That ſhe her deareſt ſonne Cupido ſought,
Who in his frowardnes from her was fled;
That ſhe repented ſore to have him angered.

XXI.

Thereat Diana gan to ſmile, in ſcorne
Of her vaine playnt, and to her ſcoffing ſayd;

taken from the ſtory of Acteon in Ovid; and the cloſing verſe, "Whiles all her nymphes did like a girlond her incloſe," is plainly a tranſlation of *Met.* iii. 180.

——— "circumfuſæque Dianam
"Corporibus texere ſuis." UPTON.

" Great pitty ſure that ye be ſo forlorne
Of your gay ſonne, that gives you ſo good ayd
To your diſports; ill mote ye bene apayd!"
But ſhe was more engrieved, and replide;
" Faire ſiſter, ill beſeemes it to upbrayd
A dolefull heart with ſo diſdainfull pride;
The like that mine may be your paine another tide.

XXII.

" As you in woods and wanton wilderneſſe
Your glory ſett to chace the ſalvage beaſts;
So my delight is all in ioyfulneſſe,
In beds, in bowres, in banckets, and in feaſts:
And ill becomes you, with your lofty creaſts,
To ſcorne the ioye that Iove is glad to ſeeke:
We both are bownd to follow heavens beheaſts,
And tend our charges with obeiſaunce meeke:
Spare, gentle ſiſter, with reproch my paine to eeke;

XXII. 1. ——— wanton *wilderneſſe*] The epithet *wanton* here ſeems improper. I ſhould ſuppoſe Spenſer gave *waſtefull*. See ſt. 17. " Shortly unto the *waſtefull* woods &c."
CHURCH.

Poſſibly *wanton* is here uſed in the ſenſe of *irregular*, as in Shakſpeare, *Midſ. N. Dr.* A. ii. S. i.

—— " the quaint mazes of this *wanton* green
" For lack of tread are undiſtinguiſhable."

And in Milton, *Arcades*, ver. 46.

——— " the *grove*
" With ringlets quaint, and *wanton* windings wove."
TODD.

XXIII.

" And tell me if that ye my ſonne have heard
To lurke emongſt your nimphes in ſecret wize,
Or keepe their cabins: much I am affeard
Leaſt he like one of them himſelfe diſguize,
And turne his arrowes to their exercize:
So may he long himſelfe full eaſie hide;
For he is faire, and freſh in face and guize
As any nimphe; let not it be envide."
So ſaying every nimph full narrowly ſhee eide.

XXIV.

But Phœbe therewith ſore was angered,
And ſharply ſaide; " Goe, dame; goe, ſeeke your boy,
Where you him lately leſte, in Mars his bed:
He comes not here; we ſcorne his fooliſh ioy,

XXIII. 8. ——— *let not it be envide.*] Be it no offence, or perhaps, as we uſually ſay, You'll pardon me. CHURCH.

XXIV. 4. *He comes not here;* &c.] I ſcarce doubt but that Spenſer had in view the Epigram in *Anthолog.* p. xi. where the Muſes reply to Venus, who was perſuading them to pay ſome greater regard to her, or ſhe would arm her ſon againſt them: " Go to, ſay they, and talk in this impudent ſtrain to Mars; that boy of yours comes not to us, *He comes not here, we ſcorn his fooliſh joy.*"

——— Ἄρει τὰ γύμνια ταῦτα
Ἡμῖν δ' ὐ πίτατας τῦτο τὸ παιδάριον.

Obſerve likewiſe this elegant ſarcaſm, " we ſcorn his *fooliſh* joy;" in alluſion to the name of Venus, Ἀφροδίτη, ſo named, as ſome ſay, ἀπὸ ἀφροσύνης, from the *follies*, and the madneſſes, with which this goddeſs of beauty inſpires her votaries. See Eurip. *Troad.* 989.

ΤΑ ΜΩΡΑ γὰρ πάντ' ἐστιν Ἀφροδίτη βροτοῖς,
Κἀι τόνομ' ἐρθῶς ΑΦΡΟΣΥΝΗΣ ἄρσει θεᾶς.

Ne lend we leiſure to his idle toy:
But, if I catch him in this company,
By Stygian lake I vow, whoſe ſad annoy
The gods doe dread, he dearly ſhall abye:
Ile clip his wanton wings that he no more
ſhall flye."

XXV.

Whom whenas Venus ſaw ſo ſore diſpleaſd,
Shee inly ſory was, and gan relent
What ſhee had ſaid: ſo her ſhee ſoone appeaſd
With ſugred words and gentle blandiſhment,
Which as a fountaine from her ſweete lips
went

Euripides likewiſe in his Hippolytus uſes μωρία, i. e. *folly*, for *immodeſty*; and Plautus, in the ſame ſenſe, ſays *ſtultè facere*. Several inſtances there are in Scripture where "to play the whore," and "to act folly," are expreſſions of the ſame import. UPTON.

XXIV. 7. *By Stygian lake I vow*, &c.] Virgil, *Æn.* vi. 324.

——— "Stygiamque paludem,
"Dii cujus jurare timent, et fallere numen." UPTON.

XXIV. 8. ——— *he dearly ſhall* abye:] He ſhall *ſuffer for* it, ſhall *pay dearly*. So, in F. Q. vi. xi. 15. "Whoſo hardie hand on her doth lay, it *dearely ſhall* ABY." And, in F. Q. ii. viii. 33. "That direfull ſtroke thou *dearely ſhalt* ABY." The ſame threat occurs in the *Pinner of Wakefield*, 1599.

——— "thou ſhalt *dear* ABY this blow." TODD.

XXV. 5. Which as *a fountaine* &c.] So the folios and Hughes read. Spenſer's own editions, and the edition of 1751, read

"*From which* a fountaine &c."

But I incline to think Spenſer gave

"*Of* which a fountaine &c."

So, in F. Q. ii. vi. 6.

"And greatly ioyed merry tales to faine,
"*Of which a ſtore-houſe* did with her remaine."

The ſenſe is, ſhe had a never-failing ſupply of ſugred words.

And welled goodly forth, that in ſhort ſpace
She was well pleaſd, and forth her damzells ſent
Through all the woods, to ſearch from place to place
If any tract of him or tidings they mote trace.

XXVI.

To ſearch the god of love her nimphes ſhe ſent
Throughout the wandring foreſt every where:
And after them herſelfe eke with her went
To ſeeke the fugitive both farre and nere.
So long they ſought, till they arrived were
In that ſame ſhady covert whereas lay
Faire Cryſogone in ſlombry traunce whilere;
Who in her ſleepe (a wondrous thing to ſay)
Unwares had borne two Babes as faire as ſpringing day.

XXVII.

Unwares ſhe them conceivd, unwares ſhe bore:

Of which a fountaine &c. to *goodly forth*, ſhould be read as in a parentheſis. CHURCH.

I rather agree with Mr. Upton that the folios have preſented the true reading; and accordingly, with him, I have admitted that emendation into the text. Tonſon's edition of 1758 has alſo followed this reading. TODD.

XXVI. 2. *Throughout the wandring foreſt*] That is, wandering throughout the foreſt. CHURCH.

XXVI. 4. *To ſeeke the fugitive both farre and nere.*] In the firſt edition the hemiſtich "both farre and nere," is wanting. It is found in the poet's ſecond edition, and has been admitted into the text of every ſubſequent edition except that of Mr. Church, who conſiders "To ſeeke the fugitive" as one of thoſe hemiſtichs deſignedly left by Spenſer, and the remainder as having been filled up, but not by the poet himſelf, from a like expreſſion, F. Q. iv. vi. 36. "I fought her far and neare." TODD.

She bore withouten paine, that ſhe conceiv'd
Withouten pleaſure; ne her need implore
Lucinaes aide: Which when they both perceiv'd,
They were through wonder nigh of ſence berev'd,
And gazing each on other nought beſpake:
At laſt they both agreed her ſeeming griev'd
Out of her heavie ſwowne not to awake,
But from her loving ſide the tender Babes to take.

XXVIII.

Up they them tooke, each one a Babe uptooke,
And with them carried to be foſtered:
Dame Phœbe to a nymphe her Babe betooke
To be upbrought in perfect Maydenhed,
And, of herſelfe, her name Belphœbe red:
But Venus hers thence far away convayd,

XXVII. 2. *She bore withouten paine,*] Goddeſſes and heroines often bring forth their children without pain: So Latona brought forth Diana. See Callim. in *Hymn. Dian.* ver. 24. So Danaë brought forth Perſeus; and Alcmena Hercules. UPTON.

XXVIII. 3. ——— betooke] *Delivered.* See the note on *betake*, F. Q. i. xii. 25. TODD.

XXVIII. 4. ——— *upbrought*] Some editions have converted this word of Spenſer, which is alſo repeated in the ſtanza, into *brought up*; as if forſooth the old word did not ſufficiently, or, at leaſt in the corrector's opinion, not elegantly, explain the circumſtance deſcribed. TODD.

XXVIII. 6. ——— *thence*] So the firſt edition reads; much better than ſeveral ſubſequent editions, *hence*. UPTON.

To be upbrought in goodly womanhed;
And, in her litle Loves ſtead which was ſtrayd,
Her Amoretta cald, to comfort her diſmayd.

XXIX.

She brought her to her ioyous Paradize
Wher moſt ſhe wonnes, when ſhe on earth does dwell,
So faire a place as nature can devize:
Whether in Paphos, or Cytheron hill,
Or it in Gnidus bee, I wote not well;
But well I wote by triall, that this ſame
All other pleaſaunt places doth excell,
And called is, by her loſt lovers name,
The Gardin of Adonis, far renowmd by fame.

XXX.

In that ſame Gardin all the goodly flowres,

XXIX. 4. ——— Cytheron] See the note on *Cytheron*, F. Q. vi. x. 9. CHURCH.

XXIX. 9. *The Gardin of Adonis, far renowmd* &c.] Pliny, xix. 4. "Antiquitas nihil prius mirata eſt quàm Heſperidum *Hortos*, ac regum *Adonidis* et Alcinoi." JORTIN.

XXX. 1. *In that ſame Gardin* &c.] In his particular deſcription of this garden, the general idea of which is founded in ancient ſtory, he perhaps had an eye to that part of the fable of Adonis, in which he is ſuppoſed to repreſent the ſun, which quickens the growth of all things. Thus Orpheus in his Hymn to Adonis.

Ευϐουλε, πολυμορφε, τροφη παντων αριδηλε,
Κουρη και κορε, συ πασι θαλος αιεν, Αδωνι,
Σϐεννυμενε, λαμπωντε καλαις εν κυκλασιν ὡραις.

Others repreſent him as the ſeed of wheat. Thus the ſcholiaſts on Theocritus, *Idyll.* iii. 48. "Τουτο το λεγομενον, τοιουτον εστιν αληθως· Ὁτι ὁ Αδωνις, ηγουν ὁ σιτος ὁ σπειρομενος, ἐξ μηνας εν τῃ γῃ ποιει

Wherewith dame Nature doth her beautify
And decks the girlonds of her paramoures,
Are fetcht: There is the firſt ſeminary
Of all things that are borne to live and dye,
According to their kynds. Long worke it were
Here to account the endleſſe progeny
Of all the weeds that bud and bloſſome there;
But ſo much as doth need muſt needs be counted here.

XXXI.

It ſited was in fruitfull ſoyle of old,

ὑπο της σπορας, καὶ ἐξ μηνας εχει αυτον ἡ Αφροδιτη, τουτεστιν, ἡ ευκρασια του αερος, καὶ εκτοτε λαμβανουσον αυτον οἱ ανθρωποι." Orpheus, in the same hymn, calls the body of Adonis, Δεμας ωριοκαρπον.

He has placed Cupid and Pſyche in this garden, where they live together, in "Stedfaſt love, and happy ſtate," ſt. 50. But Apuleius repreſents this happy ſtate of Cupid and Pſyche, to have commenced after their reception into heaven. However their offspring *Pleaſure* is authoriſed by Apuleius. "Sic ecce *Pſyche* venit in manum *Cupidinis*; et naſcitur illis maturo partu filia quam *Voluptatem* nominamus," *Met.* i. 6. He has made *Pleaſure* the daughter of Cupid in another poem. Speaking to that deity, *Hymne to Love:*

"There with *thy daughter* PLEASURE they do play
"Their hurtleſſe ſports." T. WARTON.

XXX. 7. *to* account] To *tell over*, to *number*. CHURCH.

XXXI. 1. *It ſited was* &c.] It may be proper to ſee how ſome of the ancients allegoriſed this fable, which take in the words of the learned Sandys, who thus writes in his *Travels*, p. 209. "Biblis was the royal ſeat of Cyneras, who was alſo king of Cyprus, the father of Adonis ſlaine by a bore; deified, and yeerly deplored by the Syrians in the moneth of June; they then whipping themſelves with univerſal lamentations: which done, upon one day they ſacrificed unto his ſoule, as if dead; affirming on the next that he lived, and was aſcended

And girt in with two walls on either ſide;
The one of yron, the other of bright gold,
That none might thorough breake, nor over-
ſtride:
And double gates it had which opened wide,
By which both in and out men moten pas;
Th' one faire and freſh, the other old and
dride:
Old Genius the porter of them was,
Old Genius, the which a double nature has.

into heaven. For feigned it is, that Venus made an agreement with Proſerpina, that for ſix moneths of the yeere he ſhould be preſent with either: alluding unto corne, which for ſo long is buried under the earth, and for the reſt of the yeare embraced by the temperate aire, which is Venus. But in the generall allegory, Adonis is ſaid to be the Sunne, the Boar the Winter, whereby his heate is extinguiſhed; when deſolate, Venus (the Earth) doth mourne for his abſence; recreated againe by his approach, and procreative vertue." The allegory of Adonis is in the ſame manner explained by Macrobius, Lib. i. Cap. xxi. But Spenſer varies from antiquity frequently both in mythology and allegory. And, in this fable of Adonis, he is more philoſophical than any of the ancients in their interpretations of it. Let us then ſee how our poet allegoriſes. Firſt, this Garden of Adonis is the Univerſe; from its beauty and elegance named ὁ Κόσμος, MUNDUS. *There*, viz. in this Garden, *is the firſt ſeminary of all things*, namely, all the elements, the materials, principles, and ſeeds of all things. This Garden or Univerſe is girded with two walls, "The one of yron, the other of bright gold." Lucretius mentions often the Walls of the Univerſe, *mœnia mundi*, i. 74, v. 120; meaning its faſtenings and bindings: theſe walls were ſtrong and beautiful, the one of iron the other of gold; with two gates, imaging the entrance into life, and the going out of it. UPTON.

XXXI. 8. *Old Genius* &c.] The Genius, ſpoken of in this and the following ſtanzas, ſeems to be that which is repreſented in the *Picture* of the ſophiſt Cebes. Ορᾶις, ἔφη, τὸν περίβολον τοῦτον; Ὁρῶμεν. Τοῦτο περίβολος δοὺς εἰδέναι ἡμᾶς, ὅτι καλεῖται ὁ τοπος οὗτος, BIOΣ. Καὶ ὁ ὀχλος ὁ πολυς, ὁ παρα τὴν πυλην εἰσιὼν, οἱ μελλοντες εἰσπορευεσ-

XXXII.

He letteth in, he letteth out to wend
All that to come into the world desire:
A thousand thousand naked babes attend
About him day and night, which doe require
That he with fleshly weeds would them attire:
Such as him list, such as eternall fate
Ordained hath, he clothes with sinfull mire,
And sendeth forth to live in mortall state,
Till they agayn returne backe by the hinder gate.

XXXIII.

After that they againe retourned beene,
They in that Gardin planted bee agayne,
And grow afresh, as they had never seene

θαι εις τον βιον, ουτοι εισιν. Ο δε ΓΕΡΩΝ, ὁ ανω εστηκως, εχων χαρτην τινα εν τη χειρι, και τη ἑτερα ὡσπερ δεικνυων τι, ουτος ΔΑΙΜΩΝ καλειται. Προσταττει δε τοις εισπορευομενοις τι δει αυτους ποιειν, κ. τ. λ.

T. WARTON.

XXXII. 3. *A thousand thousand naked babes attend*] It has been the opinion of some, that, when God formed the soul of Adam, he then formed the souls likewise of all mankind; and from this preexistent state they are to transmigrate into their respective bodies. *The thousand thousand naked babes* are the souls in their preexistent state, divested of body. This or the like doctrine of the preexistence of souls is the foundation of the finest book in the *Æneid:*

" At pater Anchises penitus convalle virenti
" Inclusas animas, superumque ad lumen ituras,
" Lustrabat studio recolens.——
———— " animæ quibus altera fato
" Corpora debentur." UPTON.

XXXII. 7. ———— clothes *with sinfull mire,*] So, in *Job* x. 11. " Thou hast CLOTHED me *with skin and flesh.*"

TODD.

XXXIII. 3. ———— *as they had never* seene
Fleshly corruption] *Psalm* xvi. 10. " Nor wilt thou suffer thine Holy One to *see corruption.*" TODD.

Fleſhly corruption nor mortall payne:
Some thouſand yeares ſo doen they there remayne,
And then of him are clad with other hew,
Or ſent into the chaungefull world agayne,
Till thether they retourne where firſt they grew:
So, like a wheele, arownd they ronne from old to new.

XXXIV.

Ne needs there gardiner to ſett or ſow,

XXXIII. 9. *So, like a wheele, arownd they ronne from old to new.*] This reverſion and permutation of things in this garden of Adonis ſeems imaged from the doctrine of Pythagoras, Ov. *Met.* xv. 165.

" Omnia mutantur, nihil interit; errat et illinc,
" Huc venit, hinc illinc, et quoſlibet occupat artus
" Spiritus."

And, ſpeaking of the change of the elements, Ovid adds,

" Inde retro redeunt, idemque retexitur ordo."

Which is very like Spenſer's doctrine, " So, *like a wheele*, arownd they ronne from old to new." So, in Plato's *Timæus*: Τοῦτο ἅμα πᾶν ΟΙΟΝ ΤΡΟΧΟΥ ΠΕΡΙΑΓΟΜΕΝΟΥ γίγνεται. The Ægyptians (as Herodotus informs us in *Euterpe*) were the firſt who aſſerted the immortality of the ſoul; which, after the deſtruction of the body, always enters into ſome other animal; and, by a *continued rotation* paſſing through various kinds of beings, returns again into a human body after a revolution of *three thouſand years*. So Spenſer ſays, " Some thouſand yeares ſo doen they there remayne." And thus Virgil, *Æn.* vi. 74.

" Has omnes ubi *mille rotam volvere per annos*
" Lethæum ad fluvium *deus* [old Genius] evocat agmine magno,
" Scilicet immemores ſupera ut convexa reviſant."

Compare Plato de Repub. L. x. Εἶναι δὲ τὴν περίοδον χιλιετῆ. I think 'tis plain from hiſtory, that Orpheus brought theſe doctrines firſt from Ægypt, which were afterwards better ſyſtematiſed by Pythagoras and Plato. UPTON.

To plant or prune; for of their owne accord
All things, as they created were, doe grow,
And yet remember well the Mighty Word
Which firſt was ſpoken by th' Almighty Lord,
That bad them to *increaſe and multiply*:
Ne doe they need, with water of the ford
Or of the clouds, to moyſten their roots dry;
For in themſelves eternall moiſture they imply.

XXXV.

Infinite ſhapes of creatures there are bred,
And uncouth formes, which none yet ever knew:
And every ſort is in a ſondry bed
Sett by itſelfe, and ranckt in comely rew;
Some fitt for reaſonable ſowles t' indew;
Some made for beaſts, ſome made for birds to weare;
And all the fruitfull ſpawne of fiſhes hew
In endleſſe rancks along enraunged were,
That ſeemd the ocean could not containe them there.

XXXIV. 9. ——————— imply,] *Wrap up*, that is, they contain in themſelves eternal moiſture. Lat. *implico*. CHURCH.

XXXV. 5. ——————— indew;] Lat. *induere*, to put on, to be clothed with. See alſo C. viii. ſt. 40. CHURCH.

XXXV. 6. *Some made for beaſts*,] One order of beings never breaks in upon the preeſtabliſhed order of other beings. He has plainly St. Paul in view, I *Cor.* xv. 39. as in the Stanza above, *Gen.* i. 22. UPTON.

XXXVI.

Daily they grow, and daily forth are ſent
Into the world, it to repleniſh more;
Yet is the ſtocke not leſſened nor ſpent,
But ſtill remaines in everlaſting ſtore
As it at firſt created was of yore:
For in the wide wombe of the world there lyes,
In hatefull darknes and in deepe horróre,
An huge eternall Chaos, which ſupplyes
The ſubſtaunces of Natures fruitfull progenyes.

XXXVII.

All things from thence doe their firſt being fetch,
And borrow matter whereof they are made;
Which, whenas forme and feature it does ketch,
Becomes a body, and doth then invade
The ſtate of life out of the grieſly ſhade.
That ſubſtaunce is eterne, and bideth ſo;
Ne, when the life decayes and forme does fade,
Doth it conſume and into nothing goe,
But chaunged is and often altred to and froe.

XXXVIII.

The ſubſtaunce is not chaungd nor altered,
But th' only forme and outward faſhion;

XXXVII. 4. ——————— invade] *Go into.* Lat. invado. CHURCH.

For every ſubſtaunce is conditioned
To chaunge her hew, and ſondry formes to don,
Meet for her temper and complexion:
For formes are variable, and decay
By courſe of kinde and by occaſion;
And that faire flowre of beautie fades away,
As doth the lilly freſh before the ſunny ray.

XXXIX.

Great enimy to it, and to' all the reſt
That in the Gardin of Adonis ſprings,
Is wicked Time; who with his ſcyth addreſt
Does mow the flowring herbes and goodly things,
And all their glory to the ground downe flings,
Where they do wither and are fowly mard:
He flyes about, and with his flaggy wings
Beates downe both leaves and buds without regard,
Ne ever pitty may relent his malice hard.

XXXVIII. 3. *For every ſubſtaunce is conditioned*
To chaunge her hew, and ſondry formes to don,] To *don*, i. e. to *put on*. The reader will ſee all this doctrine in the old Timæus, and in the Timæus of Plato, where *ſubſtance*, or *matter*, is called πάσης γενέσεως ὑποδοχὴ, οἷον τιθήνη—παιδίσχης—and in p. 50. Ἐκμαγεῖον γὰρ φύσει παντὶ κεῖται, κινούμενόν τε καὶ διασχηματιζόμενον ὑπὸ τῶν εἰσιόντων, φάντασται δὲ δι' ἐκεῖνα ἄλλοτε ἄλλοιον. Compare Timæus Locrus, p. 94. UPTON.

XXXIX. 1. ——— *and* to' *all*] So Spenſer's own editions read; but ſeveral ſubſequent editions have thought proper to reject *to*. See alſo the note on the laſt Canto, ſt. 50. TODD.

XXXIX. 9. ——— relent] *Soften*. Fr. ralentir. CHURCH.

XL.

Yet pitty often did the gods relent,
To ſee ſo faire thinges mard and ſpoiled quight:
And their great mother Venus did lament
The loſſe of her deare brood, her deare delight:
Her hart was pierſt with pitty at the ſight,
When walking through the Gardin them ſhe ſpyde,
Yet no'te ſhe find redreſſe for ſuch deſpight:
For all that lives is ſubiect to that law:
All things decay in time, and to their end doe draw.

XLI.

But were it not that Time their troubler is,
All that in this delightfull Gardin growes
Should happy bee, and have immortall blis:
For here all plenty and all pleaſure flowes;
And ſweete Love gentle fitts emongſt them throwes,
Without fell rancor or fond gealoſy:
Franckly each paramour his leman knowes;
Each bird his mate; ne any does envy
Their goodly meriment and gay felicity.

XL. 6. ——— *them ſhe* ſpyde,] So all the editions. The rhyme requires "them ſhe *ſaw*." CHURCH.

XLII.

There is continuall ſpring, and harveſt there
Continuall, both meeting at one tyme:
For both the boughes doe laughing bloſſoms beare,
And with freſh colours decke the wanton pryme,
And eke attonce the heavy trees they clyme,
Which ſeeme to labour under their fruites lode:
The whiles the ioyous birdes make their paſtyme

XLII. 1. *There is continuall ſpring, and harveſt there Continuall, both meeting at one tyme:* &c.] Perpetual Spring makes no ſmall part of the deſcriptions of the paradiſaical ſtate, of the fortunate iſlands, Elyſian fields, gardens of the Heſperides, of the gardens of Alcinous, of the golden age, &c. &c. "Ver erat æternum," Ov. *Met.* i. 107. See alſo Virg. *Georg.* ii. 336. And Milton *Par. L.* B. iv. 266, &c. The trees bearing bloſſoms and fruit at the ſame time, are taken from Homer's deſcription of the garden of Alcinous, and imitated both by Taſſo in his deſcription of the garden of Armida, and by Milton in his deſcription of Paradiſe, B. iv. 147. Among other poets, which Spenſer conſulted in adorning theſe gardens of Adonis, he did not forget Claudian, *De Nupt. Hon. et Mariæ*, where there is a deſcription of the garden of Venus.

——— "* Æterni patet inſulgentia veris:
"In campum ſe fundit apex———
"Vivunt in Venerem frondes, omniſque viciſſim
"Felix arbor amat." UPTON.

XLII. 3. ——— laughing *bloſſoms*] From Virgil, *Ecl.* iv. 20.

"Mixtaque *ridenti* colocaſia fundet acantho." UPTON.

XLII. 5. ——— *the* heavy *trees*] The firſt edition reads "*heavenly* trees," to which the edition of 1751 alone conforms. All the reſt follow the reading of the ſecond edition, "*heavy* trees," which is certainly to be preferred, as the next line proves. Compare Milton's trees of Paradiſe, "*loaden* with faireſt fruit," *Par. L.* B. iv. 147. TODD.

Emongſt the ſhady leaves, their ſweet abode,
And their trew loves without ſuſpition tell abrode.

XLIII.

Right in the middeſt of that Paradiſe
There ſtood a ſtately mount, on whoſe round top
A gloomy grove of mirtle trees did riſe,
Whoſe ſhady boughes ſharp ſteele did never lop,
Nor wicked beaſtes their tender buds did crop,
But like a girlond compaſſed the hight,
And from their fruitfull ſydes ſweet gum did drop,
That all the ground, with pretious deaw bedight,
Threw forth moſt dainty odours and moſt ſweet delight.

XLIV.

And in the thickeſt covert of that ſhade
There was a pleaſaunt arber, not by art
But of the trees owne inclination made,
Which knitting their rancke braunches part to part,
With wanton yvie-twine entrayld athwart,
And eglantine and caprifole emong,
Faſhiond above within their inmoſt part,

XLIV. 3. —— *of the trees owne* inclination *made,*] That is, made by the trees *bending themſelves downward.* Lat. *inclinatio.* CHURCH.

XLIV. 5. —————— entrayld] *Twiſted.* See the note on *entrayld,* F. Q. iii. xi. 46. TODD.

That nether Phœbus beams could through them throng,
Nor Aeolus ſharp blaſt could worke them any wrong.

XLV.

And all about grew every ſort of flowre,
To which ſad lovers were transformde of yore;
Freſh Hyacinthus, Phœbus paramoure
And deareſt love;
Fooliſh Narciſſe, that likes the watry ſhore;
Sad Amaranthus, made a flowre but late,
Sad Amaranthus, in whoſe purple gore
Me ſeemes I ſee Amintas wretched fate,
To whom ſweet poets verſe hath given endleſſe date.

XLVI.

There wont fayre Venus often to enioy
Her deare Adonis ioyous company,
And reap ſweet pleaſure of the wanton boy:

XLV. 4. *And deareſt love;*] In Spenſer's own editions this hemiſtich is wanting. It is firſt found in the folio of 1609, of which edition he who had the care ſeems to have met with ſome additions and alterations which, as Mr. Upton obſerves, could come from no other hand but Spenſer's. TODD.

XLV. 8. ——————— Amintas *wretched fate,*] The wretched fate *of Amintas.* Some editions incorrectly read "*Aminta's* wretched fate." *Amintas* here perhaps means Sir Philip Sidney, as Mr. Upton alſo conjectures; for all the poets lamented his untimely death; and, I may add, he is deſcribed by Spenſer, in his Elegy on his death, as *one of thoſe lovers who were of yore tranſformed to flowers.* Mr. Church thinks *Amintas* is deſigned for "Tho. Watſon, who wrote a Latin poem called *Amintas.*" But T. Watſon's poem is *Amintæ* GAUDIA, a paſtoral love-poem. And Spenſer's alluſion is to mournful exequies. TODD.

There yet, ſome ſay, in ſecret he does ly,
Lapped in flowres and pretious ſpycery,
By her hid from the world, and from the ſkill
Of Stygian gods, which doe her love envy;
But ſhe herſelfe, whenever that ſhe will,
Poſſeſſeth him, and of his ſweetneſſe takes her fill:

XLVII.

And ſooth, it ſeemes, they ſay; for he may not
For ever dye, and ever buried bee

XLVII. 1. *And ſooth, it ſeemes, they ſay; for he may not For ever dye*, &c.] And it ſeems they ſpeak truth; for Adonis, *Matter*, cannot periſh: it changes only its form, and thus is eternal in mutability. Theſe changes preſerve the beauty and youth of the world, though they ſeem to deſtroy both. "For what we mortals," (as Maximus Tyrius finely obſerves, Diſſert. xli. Πόθεν τὰ κακά;) "who ſee things partially and in a narrow and confined view, falſely call evils, and imagine to be corruption and deſtruction; all theſe the Great Artiſt, who acts for the good of the Whole, and makes each part ſubſervient to it, calls Σωτηρίαν τῦ Ὅλυ, the Preſervation of the Whole."—'Tis to be remembered that Venus is *form* and Adonis *matter*: now Adonis being the lover of Venus in this epiſode, he therefore ſays, "For him the *Father* of all formes they call:" Whereas he ſhould rather have ſaid the ſubject matter of all forms: but you perceive how our poet's own mythology led him into this errour of expreſſion. So that we muſt diſtinguiſh between the philoſophical, and poetical or mythological, propriety of his making Adonis, *matter*, the father of forms. As the lover of Venus, in the mythological view, he is the cauſe, that the beauteous goddeſs of forms conceives and brings to light her beauties: but as *matter* merely, (in the philoſophical view,) *unactive, paſſive, the mother, the nurſe, the receptacle*, &c. The Platoniſts call it παντοχήν, all-receiving; as ſuſceptible of all form and figure: 'tis the firſt term, and the common ground-work of bodies; and 'tis the laſt to which body is reduced: 'tis all in power, though not any one thing in act: *neque quid, neque quale, neque quantum.*

UPTON.

In balefull night where all thinges are forgot;
All be he ſubiect to mortalitie,
Yet is eterne in mutabilitie,
And by ſucceſſion made perpetuall,
Transformed oft, and chaunged diverſlie:
For him the father of all formes they call;
Therfore needs mote he live, that living gives to all.

XLVIII.

There now he liveth in eternal blis,
Ioying his goddeſſe, and of her enioyd;
Ne feareth he henceforth that foe of his,
Which with his cruell tuſke him deadly cloyd:
For that wilde bore, the which him once annoyd,
She firmely hath empriſoned for ay,
(That her ſweet Love his malice mote avoyd,)
In a ſtrong rocky cave, which is, they ſay,

XLVII. 4. *All be he*] Although he is. See Introduct. to this Book, ſt. 2. And C. i. ſt. 21. CHURCH.

XLVIII. 1. *There now he liveth in eternal blis,*
Ioying his goddeſſe, and of her enioyd;] Compare Taſſo, C. xiv. 71.

" Ove in perpetuo April molle amoroſa
" Vita ſeco ne mena il ſuo diletto." UPTON.

XLVIII. 4. ——————— *cloyd:*] A term uſed among farriers, when a horſe is pricked with a nail in ſhoeing. See Kerſey's Dict. CHURCH.

XLVIII. 6. *She firmely hath empriſoned* &c.] Let us not forget the allegory. Venus is *Form*; Adonis, *Matter*; the wild Boar, *Privation*, now for ever impriſoned by the lovely goddeſs of forms, leſt by his cruel depredations he ſhould reduce all things back again into Chaos and confuſion. UPTON.

Hewen underneath that mount, that none him
loſen may.

XLIX.

There now he lives in everlaſting ioy,
With many of the gods in company
Which thether haunt, and with the winged
boy,
Sporting himſelfe in ſafe felicity:
Who when he hath with ſpoiles and cruelty
Ranſackt the world, and in the wofull harts
Of many wretches ſet his triumphes hye,
Thether reſortes, and, laying his ſad dartes
Aſyde, with faire Adonis playes his wanton
partes.

L.

And his trew Love faire Pſyche with him playes,
Fayre Pſyche to him lately reconcyld,
After long troubles and unmeet upbrayes,
With which his mother Venus her revyld,
And eke himſelfe her cruelly exyld:
But now in ſtedfaſt love and happy ſtate
She with him lives, and hath him borne a
chyld,

L. 3. ——————— upbrayes,] *Upbraidinge.* UPTON.

L. 7. ——————— *and hath him borne a chyld,*

Pleaſure,] The allegory is, that true pleaſure is the genuine offspring of the Soul, when inſpired with true love. Both the fable and allegory of Pſyche and Cupid are mentioned by Fulgentius, *Mythol.* L. iii. C. vi. UPTON.

See alſo Mr. Warton's note on ſt. 30. TODD.

Pleaſure, that doth both gods and men aggrate,
Pleaſure, the daughter of Cupid and Pſyche late.

LI.

Hether great Venus brought this Infant fayre,
The yonger daughter of Chryſogonee,
And unto Pſyche with great truſt and care
Committed her, yfoſtered to bee
And trained up in trew feminitee:
Who no leſſe carefully her tendered,
Then her owne daughter Pleaſure, to whom ſhee
Made her companion, and her leſſoned
In all the lore of love and goodly womanhead.

LII.

In which when ſhe to perfect ripenes grew,
Of grace and beautie noble paragone,
She brought her forth into the worldes vew,
To be th' enſample of true love alone,
And lodeſtarre of all chaſte affectione
To all fayre Ladies that doe live on grownd.
To Faery Court ſhe came; where many one
Admyrd her goodly haveour, and fownd
His feeble hart wide launched with loves cruel wownd.

L. 8. ——— aggrate,] *Delight* or *pleaſe*. See the note on *aggrate*, F. Q. v. xi. 19. TODD.

LI. 5. ——— feminitee:] *Womanhood*; the ſex, ſtate, dignity, weakneſs, or any quality or property, of a woman. Gloſſ. to Urr. Chaucer. CHURCH.

LIII.

But ſhe to none of them her love did caſt,
Save to the noble Knight Sir Scudamore,
To whom her loving hart ſhe linked faſt
In faithfull love, t' abide for evermore;
And for his deareſt ſake endured ſore
Sore trouble of an hainous enimy,
Who her would forced have to have forlore
Her former love and ſtedfaſt loialty;
As ye may elſwhere reade that ruefull hiſtory.

LIV.

But well I weene ye firſt deſire to learne
What end unto that fearefull Damozell,
Which fledd ſo faſt from that ſame foſter ſtearne
Whom with his brethren Timias ſlew, befell:
That was, to weet, the goodly Florimell;
Who wandring for to ſeeke her lover deare,
Her lover deare, her deareſt Marinell,
Into misfortune fell, as ye did heare,
And from Prince Arthure fled with wings of idle feare.

LIII. 5. ——— *endured* ſore] That is, *ſadly* or *ſorely* endured. *Sore* in this line is uſed as an adverb; in the next, as an adjective. CHURCH.

See *Matt.* xxi. 41. ΚΑΚΟΥΣ ΚΑΚΩΣ *ἀπολέσει αὐτούς*. Cebetis *Tab.* *Ἀπολλύται* ΚΑΚΟΣ ΚΑΚΩΣ. Hom. *Il.* *σ'*. 26. ΜΕΓΑΣ ΜΕΓΑΛΩΣΤΙ *ταμυσθείς*. And Virgil, *Æn.* x. 842. "*Ingentem* atque *ingenti* vulnere victum." UPTON.

LIII. 9. *As ye may elſwhere reade*] F. Q. iii. xi. and xii. UPTON.

LIV. 8. ——— *as ye did heare,*] See the firſt and fourth Cantos of this Book. CHURCH.

CANTO VII.

The Witches ſonne loves Florimell:
She flyes; he faines to dy.
Satyrane ſaves the Squyre of Dames
From Gyaunts tyranny.

I.

LIKE as an hynd forth ſingled from the heard,
That hath eſcaped from a ravenous beaſt,
Yet flyes away of her owne feete afeard;
And every leafe, that ſhaketh with the leaſt
Murmure of winde, her terror hath encreaſt:
So fledd fayre Florimell from her vaine feare,
Long after ſhe from perill was releaſt:
Each ſhade ſhe ſaw, and each noyſe ſhe did heare,
Did ſeeme to be the ſame which ſhe eſcapt whileare.

II.

All that ſame evening ſhe in flying ſpent,
And all that night her courſe continewed:

I. 1. *Like as an hynd* &c.] Compare this flight of Florimel with the flight of Erminia in Taſſo, C. vii. 1. &c. Or rather with the flight of Angelica in *Orl. Fur.* C. i. 33, 34, where Arioſto imitates Horace, L. i. Od. 23, as Horace imitated Anacreon. UPTON.

I. 8. ——————— ſhe *did heare,*] The firſt edition erroneouſly reads "*he* did heare," but has been followed only by the edition of 1751. TODD.

Ne did ſhe let dull ſleepe once to relent
Nor wearineſſe to ſlack her haſt, but fled
Ever alike, as if her former dred
Were hard behind, her ready to arreſt:
And her white palfrey, having conquered
The maiſtring raines out of her weary wreſt,
Perforce her carried where ever he thought beſt.

III.

So long as breath and hable puiſſaunce
Did native corage unto him ſupply,
His pace he freſhly forward did advaunce,
And carried her beyond all ieopardy;
But nought that wanteth reſt can long aby:
He, having through inceſſant traveill ſpent
His force, at laſt perforce adowne did ly,
Ne foot could further move: The Lady gent
Thereat was ſuddein ſtrook with great aſtoniſhment;

IV.

And, forſt t' alight, on foot mote algates fare
A traveiler unwonted to ſuch way;
Need teacheth her this leſſon hard and rare,
That Fortune all in equall launce doth ſway,

II. 3. *Ne did ſhe* &c.] Nor did ſhe ſuffer either ſleep or wearineſs to relent (i. e. to *ſlacken*, Fr. *ralentir*,) her flight. CHURCH.

III. 5. ——————————— aby:] *Abide*. TODD.

IV. 4. ——————————— *in equall* launce] *Ballance*. So Taſſo, C. XX. 50.

" Così ſi combatteva, e in dubbia *lance*
" Col timor le ſperanze eran ſoſpeſe."

From the Lat. *lanx*. TODD.

And mortall miſeries doth make her play.
So long ſhe traveild, till at length ſhe came
To an hilles ſide, which did to her bewray
A litle valley ſubiect to the ſame,
All coverd with thick woodes that quite it overcame.

V.

Through th' tops of the high trees ſhe did deſcry
A litle ſmoke, whoſe vapour thin and light
Reeking aloft uprolled to the ſky:
Which chearefull ſigne did ſend unto her ſight
That in the ſame did wonne ſome living wight.
Eftſoones her ſteps ſhe thereunto applyd,
And came at laſt in weary wretched plight
Unto the place, to which her hope did guyde
To finde ſome refuge there, and reſt her wearie ſyde.

VI.

There in a gloomy hollow glen ſhe found
A little cottage, built of ſtickes and reedes

IV. 8. *A litle* valley ſubiect &c.] So Shakſpeare, *Troil. and Creſſid.* A. i. S. ii.

——————— " the eaſtern tower,
" Whoſe height commands a *ſubject* all the *vale*." TODD.

IV. 9. ——————— overcame.] *Came over* it. Shakſpeare uſes it ſo in *Macbeth*:

——————— " Can ſuch things be,
" And *overcome* us like a ſummer's cloud, &c." UPTON.

See the commentators on Shakſpeare, among whom Mr. Malone has cited the expreſſion from a poem elder than the *Faerie Queene*, viz. *Marie Magdalene's Repentaunce*. 1567.

" With blode *overcome* were both his eyen." TODD.

VI. 2. *A litle cottage*, &c.] Witches were thought really

In homely wize, and wald with ſods around;
In which a Witch did dwell, in loathly weedes
And wilfull want, all careleſſe of her needes;
So chooſing ſolitarie to abide
Far from all neighbours, that her diveliſh deedes
And helliſh arts from people ſhe might hide,
And hurt far off unknowne whomever ſhe envíde.

VII.

The Damzell there arriving entred in;
Where ſitting on the flore the Hag ſhe found
Buſie (as ſeem'd) about ſome wicked gin:
Who, ſoone as ſhe beheld that ſuddein ſtound,
Lightly upſtarted from the duſtie ground,
And with fell looke and hollow deadly gaze
Stared on her awhile, as one aſtound,
Ne had one word to ſpeake for great amaze;
But ſhewd by outward ſignes that dread her ſence did daze.

to exiſt in the age of Queen Elizabeth, and our author had, probably, been ſtruck with ſeeing ſuch a cottage as this, in which a witch was ſuppoſed to live. Thoſe who have peruſed Blackwall's *Enquiry into the Life and Writings of Homer*, will be beſt qualified to judge how much better enabled that poet is to deſcribe, who copies from living objects, than he who deſcribes, in a later age, from tradition. T. WARTON.

VI. 4. In which *a Witch did dwell,*] So all the editions. I could wiſh that the poet had given,

" *Wherein* a Witch did dwell." CHURCH.

VII. 3. ——————*about ſome wicked* gin:] *Contrivance, ſnare*, abbreviated from *engine*; commonly uſed in Spenſer's time. See Barret's Dict. 1580, in v. A GINNE OR ENGINE, and the following illuſtration, " Hangeth his *ginnes*, caſſes ſuſpendit aranea, Virgil. Telas inſidioſas texit." TODD.

VIII.

At laſt, turning her feare to fooliſh wrath,
She aſkt, What devill had her thether brought,
And who ſhe was, and what unwonted path
Had guided her, unwelcomed, unſought?
To which the Damzell full of doubtfull thought
Her mildly anſwer'd; "Beldame, be not wroth
With ſilly Virgin, by adventure brought
Unto your dwelling, ignorant and loth,
That crave but rowme to reſt while tempeſt overblo'th."

IX.

With that adowne out of her chriſtall eyne
Few trickling teares ſhe ſoftly forth let fall,
That like two orient perles did purely ſhyne
Upon her ſnowy cheeke; and therewithall
She ſighed ſoft, that none ſo beſtiall
Nor ſalvage hart but ruth of her ſad plight
Would make to melt, or pitteouſly appall;
And that vile Hag, all were her whole delight
In miſchiefe, was much moved at ſo pitteous ſight;

X.

And gan recomfort her, in her rude wyſe,
With womaniſh compaſſion of her plaint,
Wiping the teares from her ſuffuſed eyes,

IX. 3. *That like* two *orient perles*] So all the editions, except Hughes's, which read "like *to* orient perles," and which probably is as Spenſer gave it. CHURCH.

X. 6. ——————— *her* ſuffuſed *eyes*,] This lovely-

And bidding her ſit downe to reſt her faint
And wearie limbs awhile: She nothing quaint
Nor 'ſdeignfull of ſo homely faſhion,
Sith brought ſhe was now to ſo hard conſtraint,
Sate downe upon the duſty ground anon;
As glad of that ſmall reſt, as bird of tempeſt gon.

XI.

Tho gan ſhe gather up her garments rent,
And her looſe lockes to dight in order dew
With golden wreath and gorgeous ornament;
Whom ſuch whenas the wicked Hag did vew,
She was aſtoniſht at her heavenly hew,
And doubted her to deeme an earthly wight,
But or ſome goddeſſe, or of Dianes crew,
And thought her to adore with humble ſpright:
T' adore thing ſo divine as beauty were but right.

XII.

This wicked woman had a wicked ſonne,
The comfort of her age and weary dayes,

expreſſion is borrowed from Virgil, where Venus, under the circumſtance of ſorrow, is repreſented as having her bright eyes *ſuffuſed* with tears, "lacrymis oculos *ſuffuſa* nitentes," *Æn.* i. 228. CHURCH.

X. 5. ——— *She nothing* quaint] *Quaint* is here uſed in the ſenſe of *nice*, as *coint* in old French is for *dainty*. See Cotgrave, in v. COINT. She was not ſo nice or ſo diſdainful as to decline ſubmitting to her preſent ſituation. TODD.

A laeſy loord, for nothing good to donne,
But ſtretched forth in ydleneſſe alwayes,
Ne ever caſt his mind to covet prayſe,
Or ply himſelfe to any honeſt trade;
But all the day before the ſunny rayes
He us'd to ſlug, or ſleepe in ſlothfull ſhade:
Such laeſineſſe both lewd and poore attonce him made.

XIII.

He, comming home at undertime, there found
The fayreſt creature that he ever ſaw
Sitting beſide his mother on the ground;
The ſight whereof did greatly him adaw,
And his baſe thought with terrour and with aw
So inly ſmot, that as one, which hath gaz'd
On the bright ſunne unwares, doth ſoone withdraw
His feeble eyne with too much brightnes daz'd;
So ſtared he on her, and ſtood long while amaz'd.

XII. 3. *A laeſy loord,*] See the notes on this expreſſion in the *Shepheards Calendar*, July, ver. 33. TODD.

XIII. 1. ——————— undertime,] *Underntyde*, the afternoon, toward the evening; Verſtegan. Vid. Wacht. in *undern*. "Unbepn, the forenoon, the third hour of the day, that is nine of the clock with us." Accordingly both Chaucer's interpreter and Verſtegan are to be corrected, who by *undern* and *undern-tide* underſtand after-noon. Somn. UPTON.

XIII. 6. ——————— *which* hath *gaz'd*] So Spenſer's own editions read, to which Mr. Church and Mr. Upton adhere. The reſt read "*had* gaz'd." TODD.

XIV.

Softly at laſt he gan his mother aſke,
What miſter wight that was, and whence deriv'd,
That in ſo ſtraunge diſguizement there did maſke,
And by what accident ſhe there arriv'd?
But ſhe, as one nigh of her wits depriv'd,
With nought but ghaſtly lookes him anſwered;
Like to a ghoſt, that lately is reviv'd
From Stygian ſhores where late it wandered:
So both at her, and each at other wondered.

XV.

But the fayre Virgin was ſo meeke and myld,
That ſhe to them vouchſafed to embace
Her goodly port, and to their ſenſes vyld
Her gentle ſpeach applyde, that in ſhort ſpace
She grew familiare in that deſert place.
During which time the Chorle, through her ſo kind
And courteiſe uſe, conceiv'd affection bace,
And caſt to love her in his brutiſh mind;
No love, but brutiſh luſt, that was ſo beaſtly tind.

XIV. 2. *What* miſter *wight*] What *kind* of creature. So Chaucer, *Kn. Tale*, ver. 1712. "What *miſter* men ye ben." Spenſer often uſes this expreſſion. So, in F. Q. iv. xii. 22. "What *miſter* malady," i. e. what *kind* of creature. Fr. *metier*, Ital. *meſtiere*, à Lat. *miniſterium*. See alſo it. 51. UPTON.

XV. 9. *No love, but brutiſh luſt. that was ſo beaſtly* tiud.] *Tind* is *excited*. Anglo-Sax. tendan. See Lye's Dictionary,

XVI.

Cloſely the wicked flame his bowels brent,
And ſhortly grew into outrageous fire;
Yet had he not the hart, nor hardiment,
As unto her to utter his deſire;
His caytive thought durſt not ſo high aſpire:
But with ſoft ſighes and lovely ſemblaunces
He ween'd that his affection entire
She ſhould aread; many reſemblaunces
To her he made, and many kinde remembraunces.

XVII.

Oft from the forreſt wildings he did bring,
Whoſe ſides empurpled were with ſmyling red;

edit. Manning, in v. "Tenban, to *tind*, accendere, inflammare:" And "Tenbeɲ, *tinder*, fomes, ignarium, &c." Mr. Upton ſays that *tine*, to *kindle* or *excite*, is common in the Weſt of England. See alſo Milton, *Par. L.* B. x. 1075. TODD.

XVI. 7. ——————— *his affection* entire] His *inward* affection. See the note on F. Q. iii. i. 47. The phraſe, here employed, occurs in the character of a GOOD HUSBAND, deſcribed by John Stephens in *Satyrical Eſſayes, Characters*, &c. 12mo. Lond. 1615, p. 140. Speaking of the wife's advancing towards old age, the huſband, he ſays, "meaſures the approach of a crooked body by his *entire affection*." TODD.

XVI. 8. ——————— reſemblaunces] Poſſibly the poet means, that this lover made many gallant *reſemblances* of her to the moſt brilliant objects in nature: Or, he might intend to ſhow the courteſy of the amoriſt by the *favours* which he offered her. For, ſee Barret's Dict. 1580, in v. "To RESEMBLE, to *ſmile vpon*, to *fauour*." TODD.

XVII. 1. *Oft from the forreſt wildings he did bring*,] Oft he brought wildings, "Sylveſtri ex arbore lecta aurea mala," Virg. *Ecl.* iii. 70. UPTON.

XVII. 2. ——————— empurpled] So Milton, *Par. L.* B. iii. 361.

"*Impurpled* with celeſtial roſes ſmil'd:"

A word very familiar with Spenſer, from the Italian *imporporato*. THYER.

And oft young birds, which he had taught to ſing
His maiſtreſſe praiſes ſweetly caroled:
Girlonds of flowres ſometimes for her faire hed
He fine would dight; ſometimes the ſquirrel wild
He brought to her in bands, as conquered
To be her thrall, his fellow-ſervant vild:
All which ſhe of him tooke with countenance meeke and mild.

XVIII.

But, paſt a while, when ſhe fit ſeaſon ſaw
To leave that deſert manſion, ſhe caſt
In ſecret wize herſelfe thence to withdraw,
For feare of miſchiefe, which ſhe did forecaſt
Might by the witch or by her ſonne compaſt:
Her wearie palfrey, cloſely as ſhe might,
Now well recovered after long repaſt,
In his proud furnitures ſhe freſhly dight,
His late miſwandred wayes now to remeaſure right.

XVIII. 5. *Might* by the *Witch or* by *her ſonne* &c.] So the firſt edition reads. The ſecond, and folios, thus:

"Might *be* the Witch or *that* her ſonne compaſt:"

From both theſe readings I think the true one is,

"Might *be by th'* Witch or by her ſonne compaſt:"

That is, might be compaſt by the Witch or by her ſon. See the note on ſt. 5. UPTON.

Mr. Church inclines to think that Spenſer gave, "Might *be by the* Witch &c." as the printer's eye might eaſily drop *be*. The editions of 1751, and of Hughes, follow the poet's ſecond edition: thoſe of Upton, Church, and Tonſon's in 1758, conform to the firſt. TODD.

XIX.

And earely, ere the dawning day appear'd,
She forth iſſewed, and on her iourney went;
She went in perill, of each noyſe affeard
And of each ſhade that did itſelfe preſent;
For ſtill ſhe feared to be overhent
Of that vile Hag, or her uncivile Sonne;
Who when, too late awaking, well they kent
That their fayre Gueſt was gone, they both begonne
To make exceeding mone as they had beene undonne.

XX.

But that lewd lover did the moſt lament
For her depart, that ever man did heare;
He knockt his breſt with deſperate intent,
And ſcratcht his face, and with his teeth did teare
His rugged fleſh, and rent his ragged heare:
That his ſad mother ſeeing his ſore plight
Was greatly woe-begon, and gan to feare
Leaſt his fraile ſenſes were emperiſht quight,
And love to frenzy turnd; ſith love is franticke hight.

XIX. 6. ——— *or* her *uncivile Sonne;*] So Spenſer's own editions read, which thoſe of 1751, Upton, Church, and Tonſon's in 1758, follow. The reſt read "or *that* uncivile ſonne." TODD.

XX. 2. ——— depart,] *Departure.* The French ſubſtantive, *depart.* TODD.

XX. 7. ——— *woe-begon,*] Chaucer has this expreſſion often, and likewiſe all the poets down to Shakſpeare. UPTON.

XXI.

All wayes ſhee ſought him to reſtore to plight,
With herbs, with charms, with counſel, and with teares;
But tears, nor charms, nor herbs, nor counſell, might
Aſſwage the fury which his entrails teares:
So ſtrong is paſſion that no reaſon heares!
Tho, when all other helpes ſhe ſaw to faile,
She turnd herſelfe backe to her wicked leares;
And by her diveliſh arts thought to prevaile
To bring her backe againe, or worke her finall bale.

XXII.

Eftſoones out of her hidden cave ſhe cald
An hideous beaſt of horrible aſpéct,
That could the ſtouteſt corage have appald;
Monſtrous, miſhapt, and all his backe was ſpect
With thouſand ſpots of colours queint elect;
Thereto ſo ſwifte that it all beaſts did pas:
Like never yet did living eie detect;
But likeſt it to an hyena was

XXI. 7. ——————— *to her wicked* leares;] *Leares* are *leſſons*. So *leared* or *lered* is *learned*. See the quotation from *Piers Plowman* &c. in the note on F. Q. iii. iv. 9. See alſo Chaucer, *Prioreſſes Tale*, ver. 13449, ed. Tyrwhitt.

"As children *lered* hir antiphonere." TODD.

XXII. 5. ——————— *of colours* queint elect;] *Quaintly* or *odly choſen*; motley. UPTON.

That feeds on wemens fleſh, as others feede on gras.

XXIII.

It forth ſhe cald, and gave it ſtreight in charge
Through thicke and thin her to pourſew apace,
Ne once to ſtay to reſt, or breath at large,
Till her hee had attaind and brought in place,
Or quite devourd her beauties ſcornefull grace.
The monſter, ſwifte as word that from her went,
Went forth in haſte, and did her footing trace
So ſure and ſwiftly, through his perfect ſent
And paſſing ſpeede, that ſhortly he her overhent.

XXIV.

Whom when the fearefull Damzell nigh eſpide,
No need to bid her faſt away to flie;
That ugly ſhape ſo ſore her terrifide,
That it ſhe ſhund no leſſe then dread to die;
And her flitt palfrey did ſo well apply
His nimble feet to her conceived feare,

XXII. 9. *That feeds on* wemens *fleſh*,] The hyena is ſaid to feed on *human* fleſh. See Geſner, *Hiſt. Animal.* p. 555. But I do not find, in the old naturaliſt, at the animal ſelects only *wemens* fleſh. TODD.

That whileſt his breath did ſtrength to him
ſupply,
From perill free he her away did beare;
But, when his force gan faile, his pace gan wex
areare.

XXV.

Which whenas ſhe perceiv'd, ſhe was diſmayd
At that ſame laſt extremity ful ſore,
And of her ſafety greatly grew afrayd:
And now ſhe gan approch to the ſea ſhore,
As it befell, that ſhe could flie no more,
But yield herſelfe to ſpoile of greedineſſe:
Lightly ſhe leaped, as a wight forlore,
From her dull horſe, in deſperate diſtreſſe,
And to her feet betooke her doubtfull ſick-
erneſſe.

XXVI.

Not halfe ſo faſt the wicked Myrrha fled
From dread of her revenging fathers hond;
Nor halfe ſo faſt to ſave her maydenhed
Fled fearefull Daphne on th' Ægæan ſtrond;
As Florimell fled from that monſter yond,

XXV. 9. *And to her feet* betooke *her doubtfull* ſickerneſſe.] That is, ſhe *committed* her *ſafety*, which was then doubtfull, to the care of her feet. CHURCH.

See the note on *betake* in the ſenſe of *commit*, F. Q. i. xii. 25. *Sikerneſſe* for *ſafety* occurs in our poet's maſter, *March. Tale*, ver. 9156. ed. Tyrwhitt.

" On brotel ground they bilde, and brotelneſſe
" They finden, whan they wenen *ſikerneſſe*." TODD.

XXVI. 5. ——————— *that monſter* yond,] *Yond*, be-

To reach the ſea ere ſhe of him were raught:
For in the ſea to drowne herſelfe ſhe fond,
Rather then of the tyrant to be caught:
Thereto fear gave her wings, and need her corage taught.

XXVII.

It fortuned (High God did ſo ordaine)
As ſhee arrived on the roring ſhore,
In minde to leape into the mighty maine,
A little bote lay hoving her before,
In which there ſlept a fiſher old and pore,
The whiles his nets were drying on the ſand:
Into the ſame ſhee lept, and with the ore

yond; "from the monſter *yond*," that is, from *beyond* the monſter. HUGHES.

The Gloſſaries to the editions of 1751, and of Tonſon's in 1758, ſubſcribe to this interpretation. But, as Mr. Upton has obſerved, Spenſer uſes the word as an adjective, F. Q. ii. viii. 40. "Then like a lyon—wexeth wood and *yond*." Whence Fairfax, in his Taſſo, B. i. 55.

"Nor thoſe three brethren Lombards fierce and *yond*."

Mr. Upton derives it from the Anglo-Saxon adverb ȝeonð, *yond*, *ultra*; and from the Latin adverb *ultra*, he adds, the French form their adjective *outrè*; i. e. furious, outrageous, extravagant; and ſo Spenſer uſes *yond*, adjectively and in the ſame ſenſe; ULTRA AGENS *naturam et rationem*, acting yond or beyond nature and reaſon, *outrageous*.—Dr. Johnſon, however, while he admits *yond* to be an adjective, acknowledges that he knows not whence it is derived. Mr. Upton's derivation indeed may be thought too refined. TODD.

XXVI. 7. *For in the ſea to drowne herſelfe ſhe* fond,
Rather then of the *tyrant to be caught*:] She *fond*, ſhe *found in her heart*; ſhe choſe rather to drown herſelf than to be caught of *that* tyrant:

"Rather then of *that* monſter to be caught."

The printer ſeems to have miſtaken *the* for *that*. UPTON.

Did thruſt the ſhallop from the floting ſtrand:
So ſafety fownd at ſea, which ſhe fownd not at land.

XXVIII.

The monſter, ready on the pray to ſeaſe,
Was of his forward hope deceived quight;
Ne durſt aſſay to wade the perlous ſeas,
But, greedily long gaping at the ſight,
At laſt in vaine was forſt to turne his flight,
And tell the idle tidings to his Dame:
Yet, to avenge his diveliſh deſpight,
He ſet upon her palfrey tired lame,
And ſlew him cruelly ere any reſkew came:

XXVII. 9. *So ſafety fownd at ſea, which ſhe fownd not at land.*] Methinks here are more circumſtances and alluſions brought together, than can well be interpreted *morally:* We muſt therefore look into the hiſtorical alluſions, according to the ſcheme which I have laid down in interpreting this often "darkly conceited" poem.—See the perſecuted and flying Florimel firſt deſcribed in F. Q. iii. i. 15, iii. iii. 45. She is purſued by Prince Arthur, who, in the hiſtorical alluſion, is the Earl of Leiceſter, and who was talked of, and that too by Queen Elizabeth's conſent, as the intended huſband of the Queen of Scots. But what perſecutions does ſhe undergo in this Canto?—I don't ſay that the monſter purſuing her, (*With thouſand ſpots of colours quaint elect,*) typifies the motley dreſs of the Queen of Scots' ſubjects; whom to avoid ſhe haſtens to the ſeas, *For in the ſeas to drown herſelf ſhe fond* rather than to be caught of that *motley* crew, her falſe tyrannical courtiers and ſubjects now purſuing her: She leaps therefore into a boat: *So ſafety found at ſea, which ſhe found not at land.* Hear Camden, p. 118. "The Queen of Scots having eſcaped out of priſon, and levied a haſty army, which was eaſily defeated; ſhe was ſo terrified, that ſhe rode that day above ſixty miles; and then choſe rather to commit herſelf to the miſeries of the ſea, than to the falſed fidelity of her people." UPTON.

XXIX.

And, after having him embowelled
To fill his helliſh gorge, it chaunſt a Knight
To paſſe that way, as forth he traveiled:
Yt was a goodly Swaine, and of great might,
As ever man that bloody field did fight;
But in vain ſheows, that wont yong Knights bewitch,
And courtly ſervices, tooke no delight;
But rather ioyd to bee than ſeemen ſich:
For both to be and ſeeme to him was labor lich.

XXX.

It was to weete the good Sir Satyrane
That raungd abrode to ſeeke adventures wilde,
As was his wont, in foreſt and in plaine:
He was all armd in rugged ſteele unfilde,
As in the ſmoky forge it was compilde,
And in his ſcutchin bore a ſatyres hedd:
He comming preſent, where the monſter vilde
Upon that milke-white palfreyes carcas fedd,
Unto his reſkew ran, and greedily him ſpedd.

XXXI.

There well perceivd he that it was the horſe
Whereon faire Florimell was wont to ride,
That of that feend was rent without remorſe:

XXIX. 8. *But rather ioyd to bee then ſeemen ſich:*] This character is what Salluſt gave of Cato, "Eſſe, quàm videri, bonus malebat." See alſo Æſchyl. *in Theb.*

Οὐ γὰρ δοκῶν ἄριστος, ἀλλ' ἴνα θέλῃ. UPTON.

Much feared he leaſt ought did ill betide
To that faire Maide, the flowre of wemens pride;
For her he dearely loved, and in all
His famous conqueſts highly magnifide:
Beſides, her golden girdle, which did fall
From her in flight, he fownd, that did him ſore apall.

XXXII.

Full of ſad feare and doubtfull agony
Fiercely he flew upon that wicked feend;
And with huge ſtrokes and cruell battery
Him forſt to leave his pray, for to attend
Himſelfe from deadly daunger to defend:
Full many wounds in his corrupted fleſh
He did engrave, and muchell blood did ſpend,
Yet might not doe him die; but aie more freſh
And fierce he ſtill appeard, the more he did him threſh.

XXXIII.

He wiſt not how him to deſpoile of life,
Ne how to win the wiſhed victory,
Sith him he ſaw ſtill ſtronger grow through ſtrife,

XXXII. 7. ——————— muchell *blood*] That is, *much* blood. See the note on *muchell*, F. Q. i. iv. 46. The ſecond and third folios, as Mr. Church has noticed, have converted this Saxon adjective into "*much ill* blood." Todd.

And himſelfe weaker through infirmity:
Greatly he grew enrag'd, and furiouſly
Hurling his ſword away he lightly lept
Upon the beaſt, that with great cruelty
Rored and raged to be underkept;
Yet he perforce him held, and ſtrokes upon him hept.

XXXIV.

As he that ſtrives to ſtop a ſuddein flood,
And in ſtrong bancks his violence encloſe,
Forceth it ſwell above his wonted mood,
And largely overflow the fruitfull plaine,
That all the countrey ſeemes to be a maine,
And the rich furrowes flote, all quite fordonne:
The wofull huſbandman doth lowd complaine
To ſee his whole yeares labor loſt ſo ſoone,
For which to God he made ſo many an idle boone.

XXXV.

So him he held, and did through might amate:
So long he held him, and him bett ſo long,
That at the laſt his fiercenes gan abate,

XXXIV. 2. ——————— *encloſe,*] So all the editions. The rhyme requires ſome ſuch word as *conſtraine.* CHURCH.

XXXIV. 7. *The wofull huſbandman doth lowd complaine* &c.] Ovid, *Met.* i. 272.

——— " et deplorata coloni
" Vota jacent; longique labor perit irritus anni."
UPTON.

And meekely ſtoup unto the victor ſtrong:
Who, to avenge the implacable wrong
Which he ſuppoſed donne to Florimell,
Sought by all meanes his dolor to prolong,
Sith dint of ſteele his carcas could not quell;
His maker with her charmes had framed him
ſo well.

XXXVI.

The golden ribband, which that Virgin wore
About her ſclender waſte, he tooke in hand,
And with it bownd the beaſt that lowd did
rore
For great deſpight of that unwonted band,
Yet dared not his victor to withſtand,
But trembled like a lambe fled from the pray;
And all the way him followd on the ſtrand,
As he had long bene learned to obay;
Yet never learned he ſuch ſervice till that day.

XXXVII.

Thus as he led the beaſt along the way,
He ſpide far off a mighty Giaunteſſe
Faſt flying, on a courſer dapled gray,
From a bold Knight that with great hardi-
neſſe

XXXVI. 6. ——————*fled from the* pray;] From the *pray*, i. e. from ſome wild beaſt which would have made a prey of her: *præda* for *prædator*; ſo *ſpoyle* for *ſpoyler*, F. Q. iii. viii. 32.

"To ſave herſelfe from that outrageous *ſpoyle*:"
i. e. the fiſherman who would raviſh her. UPTON.

Her hard purſewd, and ſought for to ſuppreſſe:
She bore before her lap a dolefull Squire,
Lying athwart her horſe in great diſtreſſe,
Faſt bounden hand and foote with cords of wire,
Whome ſhe did meane to make the thrall of her deſire.

XXXVIII.

Which whenas Satyrane beheld, in haſte
He lefte his captive beaſt at liberty,
And croſt the neareſt way, by which he caſt
Her to encounter ere ſhe paſſed by;
But ſhe the way ſhund nathemore forthy,
But forward galhopt faſt; which when he ſpyde,
His mighty ſpeare he couched warily,
And at her ran; ſhe, having him deſcryde,
Herſelfe to fight addreſt, and threw her lode aſide.

XXXIX.

Like as a goſhauke, that in foote doth beare
A trembling culver, having ſpide on hight
An eagle that with plumy wings doth ſheare
The ſubtile ayre ſtouping with all his might,
The quarrey throwes to ground with fell deſpight,
And to the batteill doth herſelfe prepare:
So ran the Geaunteſſe unto the fight;

Her fyrie eyes with furious ſparkes did ſtare,
And with blaſphémous bannes High God in peeces tare.

XL.

She caught in hand an huge great yron mace,
Wherewith ſhe many had of life depriv'd;
But, ere the ſtroke could ſeize his aymed place,
His ſpeare amids her ſun-brode ſhield arriv'd;
Yet nathëmore the ſteele aſonder riv'd,
All were the beame in bignes like a maſt,
Ne her out of the ſtedfaſt ſadle driv'd;
But, glauncing on the tempred metall, braſt
In thouſand ſhivers, and ſo forth beſide her paſt.

XLI.

Her ſteed did ſtagger with that puiſſaunt ſtrooke;

XXXIX. 9. *And with blaſphémous* bannes *High God* in peeces tare.] *Bannes* are *curſes*. The phraſe *in peeces tare*, means the violence with which ſhe uttered her rage; and exhibits her (to uſe the words of Hamlet) "in the very torrent, tempeſt, and whirlwind of paſſion." This *boiſterous kind of eloquence* Hamlet alſo thus deſcribes: "O, it offends me to the ſoul, to hear a robuſtious perriwig-pated fellow *tear* a paſſion *to tatters, to very rags*, to ſplit the ears of the groundlings, &c." TODD.

XL. 6. *All were the beame in bignes like a maſt,*] Tancred and Argante had ſpears, which Taſſo calls, *le noderoſe antenne*; and his elegant tranſlator, *two knotty maſts*. C. vi. 40. Cowley has the ſame expreſſion of the ſpear of Goliah:

"His ſpear the trunk was of a lofty tree,
"Which nature meant ſome *tall ſhip's maſt* ſhould be;"

Though his original ſays, "the ſtaff of his ſpeare was like a *weaver's beam*," I Sam. xvii. 7. Compare Satan's ſpear, *Par. L.* B. i. 292.

——— "to equal which the talleſt pine,
"Hewn on Norwegian hills, to be *the maſt*
"*Of ſome great ammiral*, were but a wand." UPTON.

But ſhe no more was moved with that might
Then it had lighted on an aged oke,
Or on the marble pillour that is pight
Upon the top of mount Olympus hight,
For the brave youthly champions to aſſay
With burning charet wheeles it nigh to ſmite;

XLI. 5. *Upon the top of mount Olympus hight,*
For the brave youthly champions to aſſay &c.] A ſtrange miſtake to think that the Olympick games were performed upon the top of mount Olympus. JORTIN.

It is hardly conceivable that Spenſer ſhould have made ſuch a blunder; but miſtakes of the printer, by tranſpoſing his lines, we have more than once met with: and I am perſuaded that the poet wrote thus:

——————— " on an aged oke
" Upon the top of mount Olympus hight;
" Or on the marble pillour that is pight
" For the brave &c." CHURCH.

I never yet ſaw any romance-writer, but ſuppoſed the Olympick games celebrated on mount Olympus. See *De Inſtitutione Ordinis Periſcelidis*, vol. ii. p. 2. Theſe our learned Sidney follows, in the *Defence of Poetry*, p. 553. "Philip of Macedon reckoned a horſe-race won at Olympus among his three fearful felicities." I dont wonder therefore, that Spenſer ſhould ſuffer himſelf to be miſled by his brethren the romance-writers, but I rather wonder that Cooper, in his Theſaurus, ſhould be miſled by them: "*Olympicum certamen* was a game or pryce kept on the hyll of Olympus." Sir W. Raleigh therefore, taking upon him the hiſtorian, not the romance-writer, ſays, "Theſe Olympian games took their name, not from the mountain Olympus, but from the city Olympia, otherwiſe Piſa, near unto Elis." Ral. *Hiſtory of the World*, p. 490. UPTON.

XLI. 7. *With* burning *charet wheeles it nigh to ſmite;*] Ov. *Art. Am.* iii. 396.

" Metaque *ferventi* circueunda rotâ."

But who that ſmites it &c. Here perhaps he had Neſtor's ſpeech in Homer before him, where the old man inſtructs his ſon nicely to avoid the goal, *Il.* χ. 340.

——————— λίθυ δ' ἀλέασθαι ἀπαυρῆς,
Μήπως ἵππους τε τρώσῃς, κατὰ θ' ἅρματα ἄξῃς. UPTON.

But who that ſmites it mars his ioyous play,
And is the ſpectacle of ruinous decay.

XLII.

Yet, therewith ſore enrag'd, with ſterne regard
Her dreadfull weapon ſhe to him addreſt,
Which on his helmet martelled ſo hard
That made him low incline his lofty creſt,
And bowd his battred viſour to his breſt:
Wherewith he was ſo ſtund that he n'ote ryde,
But reeled to and fro from eaſt to weſt:
Which when his cruell enimy eſpyde,
She lightly unto him adioyned ſyde to ſyde;

XLIII.

And, on his collar laying puiſſaunt hand,
Out of his wavering ſeat him pluckt perforſe,
Perforſe him pluckt unable to withſtand
Or helpe himſelfe; and laying thwart her horſe,
In loathly wiſe like to a carrion corſe,

XLII. 3. ——————— martelled] *Hammered.* From Arioſto, C. xlvi. 131. "E ſopra gli *martella.*" UPTON.

XLIII. 1. *And, on his collar laying puiſſaunt hand,* &c.] This image of the gianteſſe pulling Sir Satyrane off his horſe and bearing him away in her lap, is exactly the ſame as in Virgil, *Æn.* xi. 743. Where Tarcho juſt in the ſame manner ſerves Venulus:

"Dereptumque ab equo dextra conplectitur hoſtem,
"Et gremium ante ſuum multa vi concitus aufert.
"—Volat ingens æquore *Tarchon* (*ſcribe* Tarcho)
"Arma virumque ferens."

There is an imitation of this paſſage of Virgil in *Orl. Innam.* L. i. C. 4. ſt. 97. UPTON.

She bore him faſt away: which when the Knight
That her purſewed ſaw, with great remorſe
He neare was touched in his noble ſpright,
And gan encreaſe his ſpeed as ſhe encreaſt her flight.

XLIV.

Whom whenas nigh approching ſhe eſpyde,
She threw away her burden angrily;
For ſhe liſt not the batteill to abide,
But made herſelfe more light away to fly:
Yet her the hardy Knight purſewd ſo nye
That almoſt in the backe he oft her ſtrake:
But ſtill, when him at hand ſhe did eſpy,
She turnd, and ſemblaunce of faire fight did make;
But, when he ſtayd, to flight againe ſhe did her take.

XLV.

By this the good Sir Satyrane gan wake
Out of his dreame that did him long entraunce,
And, ſeeing none in place, he gan to make
Exceeding mone, and curſt that cruell chaunce
Which reft from him ſo faire a cheviſaunce:

XLV. 5. *Which reft* from him *ſo faire* &c.] So the poet's own editions read, which thoſe of 1751, Church, and Upton, follow. All the reſt read "Which reft *him from* ſo faire &c." TODD.

At length he ſpyde whereas that woſull
Squyre,
Whom he had reſkewed from captivaunce
Of his ſtrong foe, lay tombled in the myre,
Unable to ariſe, or foot or hand to ſtyre.

XLVI.

To whom approching, well he mote perceive
In that fowle plight a comely perſonage
And lovely face, made fit for to deceive
Fraile Ladies hart with loves conſuming rage,
Now in the bloſſome of his freſheſt age:
He reard him up and looſd his yron bands,
And after gan inquire his parentage,
And how he fell into that Gyaunts hands,
And who that was which chaced her along the
lands.

XLVII.

Then trembling yet through feare the Squire
beſpake;
"That Geaunteſſe Argantè is behight,
A daughter of the Titans which did make
Warre againſt heven, and heaped hils on hight
To ſcale the ſkyes and put Iove from his right:
Her ſyre Typhoeus was; who, mad through
merth,

XLVI. 8. ——————— that *Gyaunts hands*,] So the ſecond edition reads, meaning, How he fell into the hands of *that gyanteſſe*. All the editions follow this reading except thoſe of 1751, and Mr. Upton, which adhere to the poet's firſt edition, "*the* Gyaunts hands." TODD.

And dronke with blood of men ſlaine by his might,
Through inceſt her of his owne mother Earth Whylome begot, being but halfe twin of that berth:

XLVIII.

" For at that berth another babe ſhe bore;
To weet, the mightie Ollyphant, that wrought
Great wreake to many errant Knights of yore,
And many hath to foule confuſion brought.
Theſe twinnes, men ſay, (a thing far paſſing thought,)
Whiles in their mothers wombe encloſd they were,
Ere they into the lightſom world were brought,

XLVIII. 1. *For at that berth another babe ſhe bore;*
To weet, the mightie Ollyphant, &c.] In the epiſode before us we ſee ſhameful *luſt*, repreſented by Argante a gyanteſſe, purſued, and only to be overmatched by *chaſtity*, Palladine. For what could Typhœus doe, or his unnatural daughter, " contra ſonantem *Palladis* ægida?" Argante and Ollyphant were the twins of Typhœus and Tellus. This Ollyphant is mentioned by Chaucer in the *Rime of Sir Thopas*, where the doughty knight, arriving at the *countre of Fairie*, finds a *grete gyaunt* named Olyphant, *A perillous man of dede*. UPTON.

XLVIII. 4. And many hath *to* foule *confuſion brought*.] So the line is given in the ſecond and all the ſubſequent editions. But, I think, the alteration is not Spenſer's, as the ſenſe is thereby more perplexed. I read, with the firſt edition, " *Till him Chylde Thopas* to confuſion brought." CHURCH.

The reaſon is plain why Spenſer, in the ſecond edition, altered *Till him Chylde Thopas* into *And many hath* &c. For, by Chaucer's ſtory of Sir Thopas, it does not appear that the giant was ſlain; the ſtory breaking off abruptly. UPTON.

In fleſhly luſt were mingled both yfere,
And in that monſtrous wiſe did to the world appere.

XLIX.

"So liv'd they ever after in like ſin,
Gainſt natures law and good behaveoure;
But greateſt ſhame was to that maiden twin;
Who, not content ſo fowly to devoure
Her native fleſh and ſtaine her brothers bowre,
Did wallow in all other fleſhly myre,
And ſuffred beaſtes her body to deflowre;
So whot ſhe burned in that luſtfull fyre;
Yet all that might not ſlake her ſenſuall deſyre:

L.

"But over all the countrie ſhe did raunge,
To ſeeke young men to quench her flaming thruſt,
And feed her fancy with delightfull chaunge:

XLIX. 4. ——— *ſo fowly to* devoure
Her native fleſh] This is a Latiniſm. Plautus, *Aſin.* A. ii. S. ii. 71.
"Jam *devorandum* cenſes ſi conſpexeris." UPTON.

XLIX. 5. ——— *ſtaine*] So the firſt edition reads, to which Hughes's ſecond edition, and thoſe of 1751, Church, Upton, and Tonſon's in 1758, rightly adhere. The reſt follow, what I imagine to have been an unperceived errour, the reading of the ſecond edition, *ſtraine*. TODD.

L. 2. ——— *thruſt*,] This original reading has been moderniſed, by ſome editions, into *thurſt* and *thirſt*, when even the rhyme, as well as the ancient orthography, oppoſed the alteration. See the notes on *thruſt*, F. Q. ii. ii. 29, i. v. 15, &c. TODD.

Whom ſo ſhe fitteſt findes to ſerve her luſt,
Through her maine ſtrength, in which ſhe moſt doth truſt,
She with her bringes into a ſecret ile,
Where in eternall bondage dye he muſt,
Or be the vaſſall of her pleaſures vile,
And in all ſhamefull ſort himſelfe with her defile.

LI.

"Me ſeely wretch ſhe ſo at vauntage caught,
After ſhe long in waite for me did lye,
And meant unto her priſon to have brought,
Her lothſom pleaſure there to ſatisfye;
That thouſand deathes me lever were to dye
Then breake the vow that to faire Columbell
I plighted have, and yet keepe ſtedfaſtly:
As for my name, it miſtreth not to tell;
Call me the Squyre of Dames; that me beſeemeth well.

LII.

"But that bold Knight, whom ye purſuing ſaw
That Geaunteſſe, is not ſuch as ſhe ſeemd,
But a faire Virgin that in martiall law
And deedes of armes above all Dames is deemd,

L. 7. ——— dye *he muſt*,] So all the editions. Spenſer, I ſhould think, gave
——— "*lye* he muſt."
See F. Q. i. v. 46. CHURCH.

LI. 8. ——— *it* miſtreth *not*] It *ſignifies* not, it *needs* not, Ital. *meſtiere*, need, occaſion. UPTON.

And above many Knightes is eke eſteemd
For her great worth; ſhe Palladine is hight:
She you from death, you me from dread, redeemd:
Ne any may that monſter match in fight,
But ſhe, or ſuch as ſhe, that is ſo chaſte a wight."

LIII.

"Her well beſeemes that queſt," quoth Satyrane:
"But read, thou Squyre of Dames, what vow is this,
Which thou upon thyſelfe haſt lately ta'ne?"
"That ſhall I you recount," quoth he, "ywis,
So be ye pleaſd to pardon all amis.
That gentle Lady whom I love and ſerve,
After long ſuit and wearie ſervicis,
Did aſke me how I could her love deſerve,
And how ſhe might be ſure that I would never ſwerve.

LIV.

"I, glad by any meanes her grace to gaine,
Badd her commaund my life to ſave or ſpill:
Eftſoones ſhe badd me with inceſſaunt paine
To wander through the world abroad at will,

LIII. 1. *Her well beſeemes that* queſt,] *Queſt* is a term properly belonging to romance, importing the expedition in which the knight is engaged, and which he is obliged to perform. It is a very common word with Spenſer. T. WARTON.

LIII. 4. *That ſhall I you recount, quoth he,*] The tale of the Squire of Dames, is a copy of the Hoſt's tale in Arioſto, C. xxviii. T. WARTON.

And every where, where with my power or ſkill
I might doe ſervice unto gentle Dames,
That I the ſame ſhould faithfully fulfill;
And at the twelve monethes end ſhould bring their names
And pledges, as the ſpoiles of my victorious games.

LV.

"So well I to faire Ladies ſervice did,
And found ſuch favour in their loving hartes,
That, ere the yeare his courſe had compaſſid,
Three hundred pledges for my good deſartes,
And thrice three hundred thanks for my good partes,
I with me brought and did to her preſent:
Which when ſhe ſaw, more bent to eke my ſmartes
Then to reward my truſty true intent,
She gan for me deviſe a grievous puniſhment;

LVI.

"To weet, that I my traveill ſhould reſume,
And with like labour walke the world arownd,
Ne ever to her preſence ſhould preſume,
Till I ſo many other Dames had fownd,
The which, for all the ſuit I could propownd,
Would me refuſe their pledges to afford,
But did abide for ever chaſte and ſownd."

"Ah! gentle Squyre," quoth he, "tell at one word,
How many fownd'ſt thou ſuch to put in thy record?"

LVII.

"Indeed, Sir Knight," ſaid he, "one word may tell
All that I ever fownd ſo wiſely ſtayd,
For onely three they were diſpoſd ſo well;
And yet three yeares I now abrode have ſtrayd,
To find them out." "Mote I," then laughing ſayd
The Knight, "inquire of thee what were thoſe three,
The which thy proffred curteſie denayd?
Or ill they ſeemed ſure avizd to bee,
Or brutiſhly brought up, that nev'r did faſhions ſee."

LVIII.

"The firſt which then refuſed me," ſaid hee,
"Certes was but a common courtiſane;
Yet flat refuſd to have adoe with mee,
Becauſe I could not give her many a jane."

LVIII. 4. *Becauſe I could not give her many a* jane.] So Chaucer, *Rime of Sir Topas*, v. 3242.

"Of Bruges were his hoſin browne,
"His robe was of Chekelatoun,
"That coſt many a *jane*."

Many a JANE, i. e. "much money." Skinner informs us, that JANE is a *coin of Genoa*; and Speght, in his Gloſſary to

(Thereat full hartely laughed Satyrane.)
" The ſecond was an holy nunne to choſe,
Which would not let me be her chappellane,
Becauſe ſhe knew, ſhe ſayd, I would diſcloſe
Her counſell, if ſhe ſhould her truſt in me repoſe.

LIX.

" The third a damzell was of low degree,
Whom I in countrey cottage fownd by chaunce:
Full litle weened I that chaſtitee
Had lodging in ſo meane a maintenaunce;
Yet was ſhe fayre, and in her countenaunce
Dwelt ſimple truth in ſeemely faſhion:

Chaucer, interprets JANE, *half-pence of Janua*, [Genoa] or *galy half-pence*. Chaucer ſometimes uſes it as a coin of little value; as, " Dear enough a *jane*," Cl. of Oxenford's Tale, v. 2020. And in other places. Stow has given us an account of theſe *galy half-pence* at large. " In this lane, [Minchin] dwelled divers ſtrangers, born of Genoa, and thoſe partes; theſe were commonly called gallie men, as men that came up in the gallies, who brought up wines and other merchandizes, which they landed in Thames-ſtrete, at a place called galley-key: they had a certaine coyne of ſilver amongſt themſelves, which were half-pence of Genoa, and were called *galley half-pence*. Theſe half-pence were forbidden in the thirteenth year of Henry IV, and again by parliament in the third of Henry V, by the name of half-pence of Genoa, forbidden to paſſe as unlawfull payment amongſt the Engliſh ſubjects. Notwithſtanding, in my youth, I have ſeen them paſſe currant, &c." *Survey of London*, p. 97. edit. 1599. 4to. This paſſage will ſerve to illuſtrate Speght's interpretation of the word under conſideration, which is at preſent obſcure and unſatisfactory.

T. WARTON.

LVIII. 5. *Thereat full hartely* laughed *Satyrane.*] The folio of 1609 ſpells it *laught*. UPTON.

Long thus I woo'd her with due obſervaunce,
In hope unto my pleaſure to have won;
But was as far at laſt, as when I firſt begon.

LX.

"Safe her, I never any woman found
That chaſtity did for itſelfe embrace,
But were for other cauſes firme and ſound;
Either for want of handſome time and place,
Or elſe for feare of ſhame and fowle diſgrace.
Thus am I hopeleſſe ever to attaine
My Ladies love, in ſuch a deſperate caſe,
But all my dayes am like to waſte in vaine,
Seeking to match the chaſte with th' unchaſte Ladies traine."

LXI.

"Perdy," ſayd Satyrane, "thou Squyre of Dames,
Great labour fondly haſt thou hent in hand,
To get ſmall thankes, and therewith many blames;
That may emongſt Alcides labours ſtand."
Thence backe returning to the former land,
Where late he left the beaſt he overcame,

LX. 1. *Safe her*, &c.] Perhaps it may be unneceſſary to obſerve, that this free cenſure of the *fair ſex* comes from the mouth of a profeſſed *debauchee*. CHURCH.

LX. 9. *Seeking to match the chaſte with th' unchaſte ladies traine.*] That is, ſeeking to make up the number 300 of each. UPTON.

He found him not; for he had broke his band,
And was returnd againe unto his Dame,
To tell what tydings of fayre Florimell became.

LXI. 7. ——————*for he had broke his band,*] In ſt. 36, Sir Satyrane leads the beaſt by Florimel's girdle; and upon ſight of the gianteſs lets go the ſtring, ſt. 38. Afterwards the beaſt returns to the witch with the *girdle*. And yet Sir Satyrane (though we are not told by what means) is ſaid to be in poſſeſſion of *the ſame girdle*, F. Q. iv. ii. 25.

CHURCH.

CANTO VIII.

The Witch creates a ſnowy Lady like to Florimelt;
Who wrong'd by Carle, by Proteus ſav'd,
Is ſought by Paridell.

I.

SO oft as I this hiſtory record,
My hart doth melt with meere compaſſion,
To thinke how cauſeleſſe of her owne accord
This gentle Damzell, whom I write upon,
Should plonged be in ſuch affliction
Without all hope of comfort or reliefe;
That ſure I weene the hardeſt hart of ſtone
Would hardly finde to aggravate her griefe:
For miſery craves rather mercy then repriefe.

II.

But that accurſed Hag, her hoſteſſe late,
Had ſo enranckled her malitious hart,
That ſhe deſyrd th' abridgement of her fate,
Or long enlargement of her painefull ſmart.

I. 3. *How cauſeleſſe of her own accord*] How *cauſeleſs*, how without any juſt cauſe: *Of her own accord*, for ſhe was in purſuit of Marinell. See above, F. Q. iii. i. 15, iii. vi. 54. UPTON.

I. 9. ——————————— *repriefe.*] For *reproof.* CHURCH.

Now when the beaſt, which by her wicked art
Late foorth ſhe ſent, ſhe backe retourning ſpyde
Tyde with her golden girdle; it a part
Of Her rich ſpoyles whom he had earſt deſtroyd
She weend, and wondrous gladnes to her hart applyde:

III.

And, with it ronning haſt'ly to her ſonne,
Thought with that ſight him much to have reliv'd;
Who, thereby deeming ſure the thing as donne,

II. 7. *Tyde with her* golden *girdle;*] So the firſt edition reads; which thoſe of 1751, Upton, Church, and Tonſon's in 1758, rightly follow. The reſt read "her *broken* girdle." But, as Mr. Upton obſerves, "this famous girdle was looſed from Florimel, yet not *broken*, as the reader may ſee by comparing F. Q. iii. vii. 36, iii. viii. 49, iv. ii. 25, particularly F. Q. iv. iv. 15, and the following Canto, where the Ladies try to gird themſelves with this chaſte, unbroken, and golden zone." TODD.

III. 2. ——————————— reliv'd;] To have *reanimated* him. *Reliv'd* is Spenſer's own reading; but the folios, Hughes, and Tonſon's edition in 1758, have departed from it, and read *reliev'd*. TODD.

III. 3. *Who thereby deeming* &c.] This incident is like a paſſage in the *Seven Champions*, B. i. c. 16. St. George finding, by the light of the moon, the chain which Sabra uſed to wear about her neck, beſmeared with blood, ſuppoſes her to have been raviſhed and ſlain by the giant of the enchanted tower: "O diſcontented ſight, ſaid he, here is the chain beſmeared in blood, which, at our firſt acquaintance, I gave her in a ſtately maſke." T. WARTON.

Probably both incidents are indebted to the adventure of Pyramus and Thiſbe in Ovid. TODD.

His former griefe with furie freſh reviv'd
Much more than earſt, and would have algates riv'd
The hart out of his breſt: for ſith her dedd
He ſurely dempt, himſelfe he thought depriv'd
Quite of all hope wherewith he long had fedd
His fooliſh malady, and long time had miſledd.

IV.

With thought whereof exceeding mad he grew,
And in his rage his mother would have ſlaine,
Had ſhe not fled into a ſecret mew,
Where ſhe was wont her ſprightes to entertaine,
The maiſters of her art: there was ſhe faine
To call them all in order to her ayde,
And them conjure, upon eternall paine,
To counſell her ſo carefully diſmayd
How ſhe might heale her ſonne whoſe ſenſes were decayd.

V.

By their advice, and her owne wicked wit,
She there deviz'd a wondrous worke to frame,

IV. 5. *The* maiſters *of her art:*] The WITCHES in *Macbeth* thus denominate their ſpirits, *maſters:*

" 1ſt. WITCH. Say, if thoud'ſt rather hear it from our mouths,
" Or from our *maſters?*
" MACB. Call them, let me ſee them." TODD.

V. 1. *By their* advice,] So the ſecond and all the ſubſequent editions, which I ſuppoſe to be the true reading, as *deviz'd* occurs in the next line: The firſt reads *device.*
CHURCH.

Whoſe like on earth was never framed yit;
That even Nature ſelfe envide the ſame,
And grudg'd to ſee the counterfet ſhould ſhame
The thing itſelfe: In hand ſhe boldly tooke
To make another like the former Dame,
Another Florimell, in ſhape and looke
So lively, and ſo like, that many it miſtooke.

VI.

The ſubſtance, whereof ſhe the body made,
Was pureſt ſnow in maſſy mould congeald,
Which ſhe had gathered in a ſhady glade
Of the Riphœan hils, to her reveald
By errant ſprights, but from all men conceald:
The ſame ſhe tempred with fine mercury
And virgin wex that never yet was ſeald,
And mingled them with perfect vermily;
That like a lively ſanguine it ſeemd to the eye.

VII.

Inſtead of eyes two burning lampes ſhe ſet
In ſilver ſockets, ſhyning like the ſkyes,
And a quicke moving ſpirit did arret

V. 7. *To make another* &c.] See Mr. Warton's note on the *falſe lady*, F. Q. i. i. 45. TODD.

VII. 3. ——— arret] *Appoint*. Fr. *arreſter*. Thus "*arreſter* un jour" is a French phraſe, to *appoint* a day. See alſo Cotgrave's Fr. Dict. in v. "ARRESTER, to ſtay, ſtop, &c. Alſo, to *determine, decree*, reſolve of, &c." So, in F. Q. iv. v. 21. "The judges did *arret* her unto the ſecond beſt, &c." TODD.

To ſtirre and roll them like to womens eyes:
Inſtead of yellow lockes ſhe did devyſe
With golden wyre to weave her curled head:
Yet golden wyre was not ſo yellow thryſe
As Florimells fayre heare: and, in the ſtead
Of life, ſhe put a ſpright to rule the carcas dead;

VIII.

A wicked ſpright, yfraught with fawning guyle
And fayre reſemblance above all the reſt,
Which with the Prince of Darkenes fell ſome-whyle
From heavens blis and everlaſting reſt:
Him needed not inſtruct which way were beſt
Himſelfe to faſhion likeſt Florimell,
Ne how to ſpeake, ne how to uſe his geſt;
For he in counterfeſaunce did excell,
And all the wyles of wemens wits knew paſſing well.

VII. 4. ——————— *like* to womens *eyes*:] So the firſt edition reads, which thoſe of 1751, Upton, and Church, follow. The ſecond edition, the folios, and Hughes, read "like *a woman's* eyes." Tonſon's edition in 1758, "like *to woman's* eyes." TODD.

VII. 7. *Yet golden wyre was not ſo yellow* thryſe
As Florimells fayre heare:] That is, was not *a third part* ſo yellow. This phantom is decked out with pretty imagination; and may be compared with the viſionary ſhade mentioned above, F. Q. i. i. 45. Below, ſt. 11, he calls her *Idole*, which is Homer's expreſſion for the like phantom decked out by Apollo, *Il. ί.* 449.

Αυτὰρ ὁ ΕΙΔΩΛΟΝ τῷ ἀργυρότοξος Ἀπόλλων,
Αυτῇ τ' Αινείᾳ ἴκελον καὶ τύνχισι τοῖον.

Virgil tranſlates εἴδωλον, *imago*, Æn. x. 643. UPTON.

IX.

Him ſhaped thus ſhe deckt in garments gay,
Which Florimell had left behind her late;
That whoſo then her ſaw, would ſurely ſay
It was herſelfe whom it did imitate,
Or fayrer then herſelfe, if ought algate
Might fayrer be. And then ſhe forth her brought
Unto her ſonne that lay in feeble ſtate;
Who ſeeing her gan ſtreight upſtart, and thought
She was the Lady ſelfe whom he ſo long had ſought.

X.

Tho, faſt her clipping twixt his armës twayne,
Extremely ioyed in ſo happy ſight,
And ſoone forgot his former ſickely payne:
But ſhe, the more to ſeeme ſuch as ſhe hight,
Coyly rebutted his embracement light;
Yet ſtill, with gentle countenaunce, retain'd
Enough to hold a foole in vaine delight:
Him long ſhe ſo with ſhadowes entertain'd,
As her creatreſſe had in charge to her ordain'd:

XI.

Till on a day, as he diſpoſed was
To walke the woodes with that his idole faire,

IX. 9. ——————whom *he ſo long had ſought.*] This is the emendation of the firſt folio, which every ſubſequent edition has admitted. Spenſer's own editions read, "*who* he &c."
TODD.

Her to diſport and idle time to pas
In th' open freſhnes of the gentle aire,
A Knight that way there chaunced to repaire;
Yet Knight he was not, but a boaſtfull ſwaine
That deedes of armes had ever in deſpaire,
Proud Braggadocchio, that in vaunting vaine
His glory did repoſe and credit did maintaine.

XII.

He, ſeeing with that Chorle ſo faire a wight
Decked with many a coſtly ornament,
Much merveiled thereat, as well he might,
And thought that match a fowle diſparagement:
His bloody ſpeare efteſoones he boldly bent
Againſt the ſilly Clowne, who dead through feare
Fell ſtreight to ground in great aſtoniſhment:
" Villein," ſayd he, " this Lady is my deare;
Dy, if thou it gainesay: I will away her beare."

XIII.

The fearefull Chorle durſt not gainesay nor dooe,
But trembling ſtood, and yielded him the pray;
Who, finding litle leaſure her to wooe,
On Tromparts ſteed her mounted without ſtay,
And without reſkew led her quite away.
Proud man himſelfe then Braggadochio deem'd,

And next to none, after that happy day,
Being poſſeſſed of that ſpoyle, which ſeem'd
The faireſt wight on ground and moſt of men eſteem'd.

XIV.

But, when he ſaw himſelfe free from pourſute,
He gan make gentle purpoſe to his Dame
With termes of love and lewdneſſe diſſolute;
For he could well his glozing ſpeaches frame
To ſuch vaine uſes that him beſt became:
But ſhe thereto would lend but light regard,
As ſeeming ſory that ſhe ever came
Into his powre, that uſed her ſo hard
To reave her honor which ſhe more then life prefard.

XV.

Thus as they two of kindnes treated long,
There them by chaunce encountred on the way
An armed Knight upon a courſer ſtrong,

XIV. 2. *He gan make* gentle purpoſe *to his Dame*] So Milton, *Par. L.* B. iv. 337.

" Nor *gentle purpoſe*, nor endearing ſmiles
" Wanted, nor youthful dalliance —" THYER.

XIV. 4. ——————— *his* glozing *ſpeaches*] So Milton uſes *glozing*, and *gloz'd*. " Man will hearken to his *glozing* lies," *Par. L.* B. iii. 93. " So *gloz'd* the Tempter," B. ix. 549.—*Gloze*, *gloſe*, to deceive, flatter, lye. Gloſſ. to Urry's Chaucer. CHURCH.

XV. 3. *An armed Knight*] Sir Ferraugh. See F. Q. iv. ii. 4. TODD.

Whoſe trampling feete upon the hollow lay
Seemed to thunder, and did nigh affray
That Capons corage; yet he looked grim,
And faynd to cheare his Lady in diſmay,
Who ſeemd for feare to quake in every lim,
And her to ſave from outrage meekely prayed him.

XVI.

Fiercely that Straunger forward came; and, nigh
Approching, with bold words and bitter threat
Bad that ſame Boaſter, as he mote on high,
To leave to him that Lady for excheat,
Or bide him batteill without further treat.

XV. 4. *Whoſe trampling feete upon the* hollow lay
Seemed to thunder,] The *hollow lay*, "putrem campum;" a *lay* or *lea* of land ab Anglo-Sax. *ley*, terra, lea, *campus*: Skinner. Spenſer very plainly tranſlates Virgil, *Æn.* viii. 596.

"Quadrupedante putrem ſonitu quatit ungula campum."
UPTON.

XVI. 3. *Bad that ſame boaſter, as he mote* on high,
To leave to him &c.] He commanded that ſame boaſter (as he might anſwer it to his peril) *in high terms*, on high, i. e. *highly*. So *on live* is alive. UPTON.

As he mote on high, means as loud as he could call. So, in F. Q. vi. vi. 24.

"And with reprochfull words him thus beſpake *onight.*"

All the editions point thus:

"Bad that ſame boaſter, as he mote, on high
"To leave to him &c." CHURCH.

XVI. 4. *To leave to him that Lady for* excheat,] As an *eſcheat*; as his right, who was lord of the manor, and true owner of all ſtrayed fair ladies. This is ſaid with humour.
UPTON.

See the note on *excheat*, F. Q. i. v. 25. CHURCH.

XVI. 5. *Or* bide *him batteill*] Or *bid* him battle. So, in

That challenge did too peremptory ſeeme,
And fild his ſenſes with abaſhment great;
Yet, ſeeing nigh him ieopardy extreme;
He it diſſembled well, and light ſeemd to eſteeme;

XVII.

Saying, "Thou fooliſh Knight, that weenſt with words
To ſteale away that I with blowes have wonne,
And brought through points of many perilous ſwords!
But if thee lift to ſee thy courſer ronne,
Or prove thyſelfe; this ſad encounter ſhonne,
And ſeeke els without hazard of thy hedd."
At thoſe prowd words that other Knight begonne
To wex exceeding wroth, and him aredd
To turne his ſteede about, or ſure he ſhould be dedd.

XVIII.

"Sith then," ſaid Braggadochio, "needes thou wilt

Lord Bacon's *Life of K. Hen.* VII. p. 93. "Threatning to *bid* battle to the king." And in F. Q. i. xi. 15.

"As *bidding* bold defiance to his foeman neare."

So, in Fairfax's elegant verſion of Taſſo, B. vii. 84.

——————— "myſelf behold
"Am come prepar'd, and *bid* thee battle here."

If I thought the reader would doubt of this correction here offered, I could eaſily have ſtrengthened it by many more inſtances. UPTON.

Thy daies abridge, through proofe of puiſſaunce;
Turne we our ſteeds; that both in equall tilt
May meete againe, and each take happy chaunce."
This ſaid, they both a furlongs mountenaunce
Retird their ſteeds, to ronne in even race:
But Braggadochio with his bloody launce
Once having turnd, no more returnd his face,
But lefte his Love to loſſe, and fled himſelfe apace.

XIX.

The Knight, him ſeeing flie, had no regard
Him to pourſew, but to the Lady rode;
And, having her from Trompart lightly reard,
Upon his courſer ſett the lovly lode,
And with her fled away without abode:

XVIII. 5. ——— *a furlongs* mountenaunce] The *amount* of a furlong's diſtance from each other. See F. Q. iii. xi. 20. So Chaucer, p. 340. edit. Urr.

"The *mountenance* of a furlong waie of ſpace." CHURCH.

And Gower, fol. clxxxvii.

"Not full the *mountenance* of a mile." UPTON.

XVIII. 6. *Retird their ſteeds*, &c.] This was the *career* of knight-errantry, and agreeable to the laws of fair tilting, as Mr. Upton has obſerved. See Arioſto, C. xxiii. 82.

"Già l'un da l'altro è dipartito lunge;
"Quanto ſarebbe un mezzo tratto d' arco."

And Taſſo, C. vii. 83.

"E largamente à dno campioni, il campo
"Voto riman fra l' uno, e l' altro campo." TODD.

XVIII. 7. ——— *his* bloody *launce*] See ſt. 12, where he calls it "his *bloody* ſpear;" both which expreſſions are to be underſtood ironically. CHURCH.

Well weened he, that faireſt Florimell
It was with whom in company he yode,
And ſo herſelfe did alwaies to him tell;
So made him thinke himſelfe in heven that was in hell.

XX.

But Florimell herſelfe was far away,
Driven to great diſtreſſe by fortune ſtraunge,
And taught the carefull mariner to play,
Sith late miſchaunce had her compeld to chaunge
The land for ſea, at randon there to raunge:
Yett there that cruell queene avengereſſe,
Not ſatisfyde ſo far her to eſtraunge
From courtly blis and wonted happineſſe,
Did heape on her new waves of weary wretchedneſſe.

XXI.

For, being fled into the fiſhers bote
For refuge from the monſters cruelty,
Long ſo ſhe on the mighty maine did flote,
And with the tide drove forward careleſly;
For th' ayre was milde and cleared was the ſkie,
And all his windes dan Aeolus did keepe

XX. 6. ——— *that cruell* queene *avengereſſe*,] That is, *queen*, as he ſpells it in F. Q. iv. viii. 28, a term of reproach. CHURCH.

This cruel QUEEN *avengereſſe* is called by various names; Nemeſis, Adraſtea, Rhamnuſia, Fortuna, &c. See Ovid, *Triſt.* El. viii. "*Ultrix* Rhamnuſia." UPTON.

From ſtirring up their ſtormy enmity,
As pittying to ſee her waile and weepe;
But all the while the fiſher did ſecurely ſleepe.

XXII.

At laſt when droncke with drowſineſſe he woke,
And ſaw his drover drive along the ſtreame,
He was diſmayd; and thriſe his breſt he ſtroke,
For marveill of that accident extreame:
But when he ſaw that blazing beauties beame,
Which with rare light his bote did beautifye,
He marveild more, and thought he yet did dreame
Not well awakte; or that ſome extaſye
Aſſotted had his ſence, or dazed was his eye.

XXIII.

But, when her well avizing hee perceiv'd
To be no viſion nor fantaſticke ſight,
Great comfort of her preſence he conceiv'd,
And felt in his old corage new delight
To gin awake, and ſtir his froſen ſpright:
Tho rudely aſkte her, how ſhe thether came?
"Ah!" ſayd ſhe, "father, I note read aright

XXIII. 2. ——— *nor* fantaſticke *ſight,*] Compare Pulci, *Morg. Magg.* C. xxiv. 89.

"L' uno è l' altro, à vederlè, mi pare
"Qualche corpo *fantaſtico* incantato." TODD.

What hard misfortune brought me to this
ſame;
Yet am I glad that here I now in ſafety ame.

XXIV.

" But thou, good man, ſith far in ſea we bee,
And the great waters gin apace to ſwell,
That now no more we can the mayn-land ſee,
Have care, I pray, to guide the cock-bote well,
Leaſt worſe on ſea then us on land befell."
Thereat th' old man did nought but fondly
grin,
And ſaide, his boat the way could wiſely tell:
But his deceiptfull eyes did never lin
To looke on her faire face and marke her ſnowy
ſkin.

XXV.

The ſight whereof in his congealed fleſh
Infixt ſuch ſecrete ſting of greedy luſt,
That the drie withered ſtocke it gan refreſh,
And kindled heat, that ſoone in flame forth
bruſt:
The drieſt wood is ſooneſt burnt to duſt.
Rudely to her he lept, and his rough hand,
Where ill became him, raſhly would have
thruſt;

XXIII. 8. ——————— *to* this *ſame*;] So the firſt edition reads; to which Hughes's ſecond edition, thoſe of 1751, Upton, Church, and Tonſon's in 1758, adhere. The reſt read, " to *the* ſame." Mr. Upton propoſes to read " *this* SHAME," this ſhamefull plight. TODD.

XXV. 1. *The ſight whereof* &c.] Compare this old Fiſher with the old Hermit in Arioſto, C. viii. 31. UPTON.

But ſhe with angry ſcorne him did withſtond,
And ſhamefully reproved for his rudenes fond.

XXVI.

But he, that never good nor maners knew,
Her ſharpe rebuke full litle did eſteeme;
Hard is to teach an old horſe amble trew:
The inward ſmoke, that did before but ſteeme,
Broke into open fire and rage extreme;
And now he ſtrength gan adde unto his will,
Forcyng to doe that did him fowle miſſeeme:
Beaſtly he threwe her downe, ne car'd to ſpill
Her garments gay with ſcales of fiſh, that all did fill.

XXVII.

The ſilly Virgin ſtrove him to withſtand
All that ſhe might, and him in vaine revild;
Shee ſtrugled ſtrongly both with foote and hand
To ſave her honor from that villaine vilde,
And cride to heven, from humane help exild.
O! ye brave Knights, that boaſt this Ladies love,

XXV. 9. ——————— fond.] *Fooliſh, indecent.* CHURCH.

XXVI. 7. *Forcyng to doe* &c.] Uſing force and violence to do that which miſbecame him. CHURCH.

XXVII. 1. *The* ſilly *Virgin*] Perhaps *ſeely*, that is, harmleſs, innocent. CHURCH.

Mr. Upton offers the ſame conjecture. But *ſilly* is uſed in the ſame ſenſe. See my note on *ſilly*, F. Q. i. vi. 35. TODD.

XXVII. 6. *O! ye brave Knights*, &c.] This apoſtrophe to the knights of Fairy land, and calling on them by name, to aſſiſt the diſtreſſed Florimel, ſeems imitated from Arioſto, who

Where be ye now, when ſhe is nigh defild
Of filthy wretch! well may ſhe you reprove
Of falſehood or of ſlouth, when moſt it may behove!

XXVIII.

But if that thou, Sir Satyran, didſt weete,
Or thou, Sir Peridure, her ſory ſtate,
How ſoone would yee aſſemble many a fleete,
To fetch from ſea that ye at land loſt late!
Towres, citties, kingdomes, ye would ruinate
In your avengement and diſpiteous rage,
Ne ought your burning fury mote abate:
But, if Sir Calidore could it preſage,
No living creature could his cruelty aſſwage.

XXIX.

But, ſith that none of all her Knights is nye,
See how the heavens, of voluntary grace
And ſoveraine favor towards chaſtity,

twice uſes the ſame kind of apoſtrophe; viz. where Angelica is going to be devoured by a monſter, C. viii. 68, and where Ruggiero is flung into priſon, C. xlv. 21.

'Tis very uſual for Spenſer by way of ſurpriſe or ſuſpenſe, to cite names of heroes and knights, which he intends to bring you better acquainted with hereafter. Sir Satyrane we know; Sir Calidore, the knight of Courteſy, we ſhall better know hereafter. But who is *Sir Peridure*? certainly not the Peridure mentioned in F. Q. ii. x. 44; for he was a British king; compare Geoff. of Monmouth, Lib. ii. C. 18; but the *Peridure* mentioned by Geoff. of Monmouth, Lib. ix. C. 12, one of Prince Arthur's worthies, and knight of the round table: and perhaps intended by our poet to perform ſome notable adventure in Fairy land. UPTON.

XXVIII. 5. Towres, *citties*, &c.] So all the editions. Spenſer, no doubt, gave "*Townes*, citties, &c." CHURCH.

Doe ſuccor ſend to her diſtreſſed cace:
So much High God doth innocence embrace!
It fortuned, whileſt thus ſhe ſtifly ſtrove,
And the wide ſea impórtuned long ſpace
With ſhrilling ſhriekes, Proteus abrode did rove,
Along the ſomy waves driving his finny drove.

XXX.

Proteus is ſhepheard of the ſeas of yore,
And hath the charge of Neptune's mighty heard;
An aged ſire with head all frowy hore,
And ſprinckled froſt upon his deawy beard:
Who when thoſe pittifull outcries he heard
Through all the ſeas ſo ruefully reſownd,
His charett ſwifte in haſt he thether ſteard,
Which with a teeme of ſcaly Phocas bownd
Was drawne upon the waves, that fomed him arownd;

XXIX. 5. *So much High God doth innocence embrace!*] Shakſpeare makes the ſame reflection, *Rich.* III. A. i. S. iii.
"So juſt is God, to right the innocent!" TODD.

XXX. 1. *Proteus is ſhepheard* &c.] Virgil, *Georg.* iv. 394.
"Quippe ita Neptuno viſum eſt; immania cujus
"Armenta, et turpes paſcit ſub gurgite phocas."
JORTIN.

XXX. 3. ——— *all* frowy *hore*,] All *moſſy* hoar; for ſo E. K. interprets *frowie*, Shep. Cal. *July*, ver. 111. Where ſee the notes. The folios and Hughes's firſt edition have here converted the poet's word into *frory*. TODD.

XXX. 8. ——— *with a teeme of ſcaly* Phocas] Proteus was drawn by *Phocæ* or *Seals*. CHURCH.

XXXI.

And comming to that fiſhers wandring bote,
That went at will withouten card or ſayle,
He therein ſaw that yrkeſome ſight, which ſmote
Deepe indignation and compaſſion frayle
Into his hart attonce: ſtreight did he hayle
The greedy villein from his hoped pray,
Of which he now did very little fayle;
And with his ſtaffe, that drives his heard aſtray,
Him bett ſo ſore, that life and ſence did much diſmay.

XXXII.

The whiles the pitteous lady up did ryſe,
Ruffled and fowly raid with filthy ſoyle,
And blubbred face with teares of her faire eyes;
Her heart nigh broken was with weary toyle,
To ſave herſelfe from that outrageous ſpoyle:
But when ſhe looked up, to weet what wight

XXXII. 3. *And blubbred face* &c.] In modern times this expreſſion ſeems rather ludicrous. But it was the uſual language, in which the fair weepers were deſcribed, when Spenſer wrote. Thus, in B. Young's tranſlation of Boccace's *Amorous Fiametta*, 4to. 1587. bl. l. fol. 83. b. "With trembling handes ſhee wyped my face all *blubbered* with teares, with ſpeaking theſe words; Yong Lady, and my deereſt Miſtreſſe, &c." Again, in the *The Lamentation of Troy for the death of Hector*, 4to. 1594. Sign. A. 4. The weeping Muſes are deſcribed with "*blubbered* cheeks." TODD.

Had her from ſo infámous fact aſſoyld,
For ſhame, but more for feare of his grim ſight,
Downe in her lap ſhe hid her face, and lowdly ſhright.

XXXIII.

Herſelfe not ſaved yet from daunger dredd
She thought, but chaung'd from one to other feare:
Like as a fearefull partridge, that is fledd
From the ſharpe hauke which her attached neare,
And fals to ground to ſeeke for ſuccor theare,
Whereas the hungry ſpaniells ſhe does ſpye
With greedy iawes her ready for to teare:
In ſuch diſtreſſe and ſad perplexity
Was Florimell, when Proteus ſhe did ſee her by.

XXXIV.

But he endevored with ſpeaches milde
Her to recomfort, and accourage bold,
Bidding her feare no more her foeman vilde,

XXXII. 7. Had *her from ſo infámous fact* affoyld,] So all the editions. The rhyme requires *aſſoyle*, and I ſhould ſuppoſe Spenſer gave,

"*Did* her from ſo infámous fact *aſſoyle*." CHURCH.

XXXIII. 9. ——————— her by.] So the firſt edition perſpicuouſly reads, which Mr. Church alone follows. The ſecond reads, *thereby*; to which the folios, Hughes's firſt edition, the edition of 1751, Upton's, and Tonſon's in 1758, conform. Hughes's ſecond edition reads, *hereby*. TODD.

Nor doubt himſelfe; and who he was her told:
Yet all that could not from affright her hold,
Ne to recomfort her at all prevayld;
For her faint hart was with the froſen cold
Benumbd ſo inly that her wits nigh fayld,
And all her ſences with abaſhment quite were quayld.

XXXV.

Her up betwixt his rugged hands he reard,
And with his frory lips full ſoftly kiſt,
Whiles the cold yſickles from his rough beard
Dropped adowne upon her yvory breſt:
Yet he himſelfe ſo buſily addreſt,
That her out of aſtoniſhment he wrought;
And, out of that ſame fiſhers filthy neſt
Removing her, into his charet brought,
And there with many gentle termes her faire beſought.

XXXVI.

But that old leachour, which with bold aſſault
That beautie durſt preſume to violate,
He caſt to puniſh for his hainous fault:
Then tooke he him yet trembling ſith of late
And tyde behind his charet, to aggrate
The Virgin whom he had abuſde ſo ſore;
So drag'd him through the waves in ſcornful ſtate,

And after caſt him up upon the ſhore;
But Florimell with him unto his bowre he bore.

XXXVII.

His bowre is in the bottom of the maine,
Under a mightie rocke gainſt which doe rave
The roring billowes in their proud diſdaine,
That with the angry working of the wave
Therein is eaten out an hollow cave,
That ſeemes rough maſons hand with engines keene
Had long while laboured it to engrave:
There was his wonne; ne living wight was ſeene
Save one old nymph, hight Panopè, to keepe it cleane.

XXXVII. 1. *His bowre is in the bottom of the maine,* &c.] The bowers, ſecret chambers, or habitations of the ſea-gods, are in the bottom of the ſeas; and of river-gods, in the bottom of rivers. See Homer, *Il.* σ'. 36, Virg. *Georg.* iv. 321. But we have a deſcription of Proteus's cave in Virgil, *Georg.* iv. 418, not *in the bottom of the maine*, but on the ſea-coaſt, *under a rock*;

" That with an angry working of the wave,
" Therein is eaten out a hollow cave—"
" Eſt ſpecus ingens, *exeſi* latere in montis—"

Panope (whom Spenſer here mentions as a ſervant of Proteus to keep his cave clean) is a Nereid in Virgil and Heſiod: the poet choſe this name (perhaps) for the ſake of its etymology (viz. πᾶν & ὄπτω) which though it might in Heſiod have an alluſion to the tranſparency of the water, yet in Spenſer it may allude to her carefully looking into every thing, and taking care of every thing: for our poet has a mythology of his own.

UPTON.

XXXVII. 9. ——— hight *Panopè*,] So the ſecond and all the later editions. The firſt reads " *high* Panopè."

CHURCH.

XXXVIII.

Thether he brought the ſory Florimell,
And entertained her the beſt he might,
(And Panopè her entertaind eke well,)
As an immortall mote a mortall wight,
To winne her liking unto his delight:
With flattering wordes he ſweetly wooed her,
And offered faire guiftes t' allure her ſight;
But ſhe both offers and the offerer
Deſpyſde, and all the fawning of the flatterer.

XXXIX.

Dayly he tempted her with this or that,
And never ſuffred her to be at reſt:
But evermore ſhe him refuſed flat,
And all his fained kindnes did deteſt;
So firmely ſhe had ſealed up her breſt.
Sometimes he boaſted that a god he hight;
But ſhe a mortall creature loved beſt:
Then he would make himſelfe a mortall wight;
But then ſhe ſaid ſhe lov'd none but a Faery Knight.

XL.

Then like a Faerie Knight himſelfe he dreſt;
For every ſhape on him he could endew:
Then like a king he was to her expreſt,

XXXIX. 8. *Then he would make himſelfe* &c.] The uſe, which the poet here makes of Proteus's power of changing his ſhape, is artful enough; having a novelty founded on propriety. T. WARTON.

XL. 2. ——————— endew:] *Put on.* See F. Q. iii. vi. 35. CHURCH.

And offred kingdoms unto her in vew
To be his Leman and his Lady trew:
But, when all this he nothing ſaw prevaile,
With harder meanes he caſt her to ſubdew,
And with ſharpe threates her often did aſſayle;
So thinking for to make her ſtubborne corage quayle.

XLI.

To dreadfull ſhapes he did himſelfe transforme:
Now like a gyaunt; now like to a feend;
Then like a centaure; then like to a ſtorme
Raging within the waves: Thereby he weend
Her will to win unto his wiſhed eend:
But when with feare, nor favour, nor with all
He els could doe, he ſaw himſelfe eſteemd,
Downe in a dongeon deepe he let her fall,
And threatned there to make her his eternall thrall.

XLII.

Eternall thraldome was to her more liefe
Then loſſe of chaſtitie, or chaunge of love:
Dye had ſhe rather in tormenting griefe

XLII. 1. *Eternall thraldome was to her more liefe*
Then loſſe of chaſtitie,] We ſee now Florimel in priſon, and tempted by her keeper. 'Tis ſaid that the Queen of Scots, when flung into priſon, and committed to the care of the earl of Shrewſbury, was hardly dealt with by him, becauſe ſhe hearkened not to his ſolicitations. If Florimell is a type of that perſecuted queen, the application of many circumſtances in her ſtory is very obvious. UPTON.

Then any ſhould of falſeneſſe her reprove,
Or looſenes, that ſhe lightly did remove.
Moſt vertuous Virgin! glory be thy meed,
And crowne of heavenly prayſe with ſaintes above,
Where moſt ſweet hymmes of this thy famous deed
Are ſtill emongſt them ſong, that far my rymes exceed:

XLIII.

Fit ſong of angels caroled to bee!
But yet whatſo my feeble Muſe can frame,
Shal be t' advance thy goodly chaſtitee,
And to enroll thy memorable name
In th' heart of every honourable Dame,
That they thy vertuous deedes may imitate,

XLII. 6. *Moſt vertuous Virgin! glory be thy meed*, &c.] The poet turns from his ſubject, and apoſtrophiſes the Lady. Thus Virgil breaks off, in rapture of the friendſhip of Niſus and Euryalus:

——— " Si quid mea carmina poſſunt,
" Nulla dies unquam memori vos eximet ævo."

So likewiſe Arioſto, in no leſs admiration of the chaſtity and martyrdom of Iſabella, breaks out into a moſt elegant apoſtrophe, C. xxix. 26, 27.

The poet intends, by leaving Florimel in this woful ſtate, to keep the reader's mind in pity and ſuſpenſe: 'tis no unuſual thing for him thus to break off the thread of his ſtory: and in this he imitates the romance-writers, particularly Boyardo and Arioſto, who leave you often in the midſt of a tale, when leaſt you ſuſpect them, and return to their tale again in as abrupt a manner. Spenſer returns to Sir Satyrane, whom he left, F. Q. iii. vii. 61. And he reaſſumes the ſtory of Florimel, F. Q. iv. xi. 1. *Upton.*

And be partakers of thy endleſſe fame.
Yt yrkes me leave thee in this wofull ſtate,
To tell of Satyrane where I him left of late:

XLIV.

Who having ended with that Squyre of Dames
A long diſcourſe of his adventures vayne,
The which himſelfe then Ladies more defames,
And finding not th' hyena to be ſlayne,
With that ſame Squyre retourned backe againe
To his firſt way: And, as they forward went,
They ſpyde a Knight fayre pricking on the playne,
As if he were on ſome adventure bent,
And in his port appeared manly hardiment.

XLV.

Sir Satyrane him towardes did addreſſe,
To weet what wight he was, and what his queſt:
And, comming nigh, eftſoones he gan to geſſe
Both by the burning hart which on his breſt

XLIII. 8. *It yrkes me*] It *vexes* me to leave thee thus &c. So, in Shakſpeare's *K. Hen.* VI.

"It *irks* his heart he cannot be reveng'd."

And, as Mr. Steevens has obſerved, in Sir P. Sidney's *Aſtrophel and Stella:*

"And is even *irkt* that ſo ſweete comedie
"By ſuch unſuted ſpeech ſhould hindred be." TODD.

XLV. 4. *Both by the burning hart* &c.] This ſymbol very

He bare, and by the colours in his creſt,
That Paridell it was: Tho to him yode,
And, him ſaluting as beſeemed beſt,
Gan firſt inquire of tydinges farre abrode,
And afterwardes on what adventure now he rod.

XLVI.

Who thereto anſwering ſaid; "The tydinges bad,
Which now in Faery Court all men doe tell,
Which turned hath great mirth to mourning ſad,
Is the late ruine of proud Marinell,
And ſuddein parture of faire Florimell
To find him forth: and after her are gone
All the brave Knightes, that doen in armes excell,
To ſavegard her ywandred all alone;
Emongſt the reſt my lott (unworthy') is to be one."

XLVII.

"Ah! gentle Knight," ſaid then Sir Satyrane,
"Thy labour all is loſt, I greatly dread,
That haſt a thankleſſe ſervice on thee ta'ne,
And offreſt ſacrifice unto the dead:

ſtrikingly denotes the character of Paridell; for the poet had thus deſcribed Lechery, F. Q. i. iv. 25.

"And in his hand a *burning hart* he bare,
"Full of vaine follies and new-fangleneſſe;
"For he was falſe, &c," TODD.

For dead, I ſurely doubt, thou maiſt aread
Henceforth for ever Florimell to bee;
That all the noble Knights of Maydenhead,
Which her ador'd, may ſore repent with mee,
And all faire Ladies may for ever ſory bee."

XLVIII.

Which wordes when Paridell had heard, his hew
Gan greatly chaung, and ſeemd diſmaid to bee;
Then ſayd; "Fayre Sir, how may I weene it trew,
That ye doe tell in ſuch uncerteintee?
Or ſpeake ye of report, or did ye ſee
Iuſt cauſe of dread, that makes ye doubt ſo ſore?
For perdie elles how mote it ever bee,
That ever hand ſhould dare for to engore
Her noble blood! The hevens ſuch crueltie abhore."

XLIX.

"Theſe eyes did ſee that they will ever rew
T' have ſeene," quoth he, "whenas a monſtrous beaſt

XLVII. 5. ——— *I* ſurely *doubt*,] That is, my *fears aſſure* me that thou mayſt pronounce Florimel to be certainly dead. CHURCH.

Paridell replies,

"Or ſpeake ye of report, or did ye ſee
"Juſt cauſe of dread, that makes ye *doubt* ſo SORE?"

Again, ſt. 50. "That Ladies ſafetie is *ſore* to be dradd." Muſt we not read therefore, "I *forely* doubt?" UPTON.

The palfrey whereon ſhe did travell ſlew,
And of his bowels made his bloody feaſt:
Which ſpeaking token ſheweth at the leaſt
Her certein loſſe, if not her ſure decay:
Beſides, that more ſuſpicion encreaſt,
I found her golden girdle caſt aſtray,
Diſtaynd with durt and blood, as relique of the pray."

L.

"Ah me!" ſaid Paridell, "the ſignes be ſadd;
And, but God turne the ſame to good foothſay,
That Ladies ſafetie is ſore to be dradd:
Yet will I not forſake my forward way,
Till triall doe more certeine truth bewray."
"Faire Sir," quoth he, "well may it you ſucceed!
Ne long ſhall Satyrane behind you ſtay;
But to the reſt, which in this queſt proceed,
My labour adde, and be partaker of their ſpeed."

LI.

"Ye noble Knights," ſaid then the Squyre of Dames,

XLIX. 4. ——— his *bloody feaſt:*] So Spenſer's own editions read; which thoſe of 1751, of Upton, Church, and Tonſon in 1758, follow. The reſt read "*a* bloody feaſt." TODD.

L. 2. *And,* but] And, *except, unleſs.* So Chaucer, p. 289. edit. Urr.

"*But* God and Pandare wiſt none what it ment."
CHURCH.

"Well may yee ſpeede in ſo praiſeworthy payne!
But ſith the ſunne now gynnes to ſlake his beames
In deawy vapours of the weſterne mayne,
And loſe the teme out of his weary wayne,
Mote not miſlike you alſo to abate
Your zealous haſt, till morrow next againe
Both light of heven and ſtrength of men relate:
Which if ye pleaſe, to yonder Caſtle turne your gate."

LII.

That counſell pleaſed well; ſo all yfere
Forth marched to a Caſtle them before;
Where ſoone arriving they reſtrained were
Of ready entraunce, which ought evermore
To errant Knights be commune: Wondrous ſore

LI. 8. *Both light of heven and ſtrength of men* relate.] Virgil, *Æn.* xi. 182.

"Aurora interea miſeris mortalibus almam
"Extulerit lucem *referens* opera atque labores."

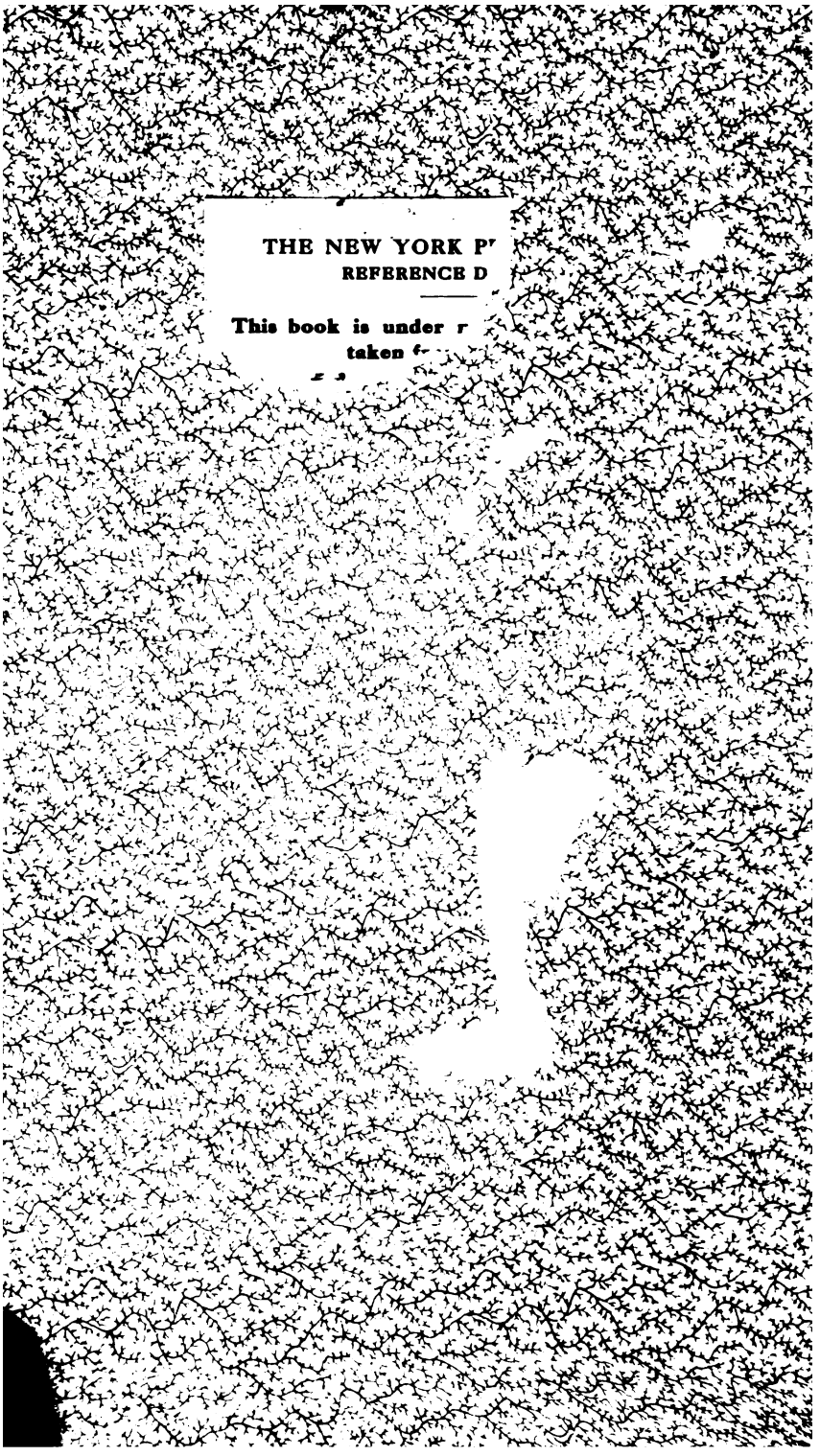
This verſe Spenſer had in view; *referens*, bringing back again: and, becauſe *referre* ſignifies both to *bring back* and to *relate*, he takes the liberty, which jingling rhyme muſt ſometimes excuſe, of uſing *relate* for to *bring back again*. UPTON.

LII. 4. ——— *which ought evermore*
To errant Knights be commune:] The poet ſays that all palaces and caſtles ſhould be open to entertain Knights errant. This is agreeable to the decorum obſerved in romance-writers; and the ingenious author of *Don Quixote* has perpetual alluſions to this acknowledged privilege claimed by theſe Knights. UPTON.

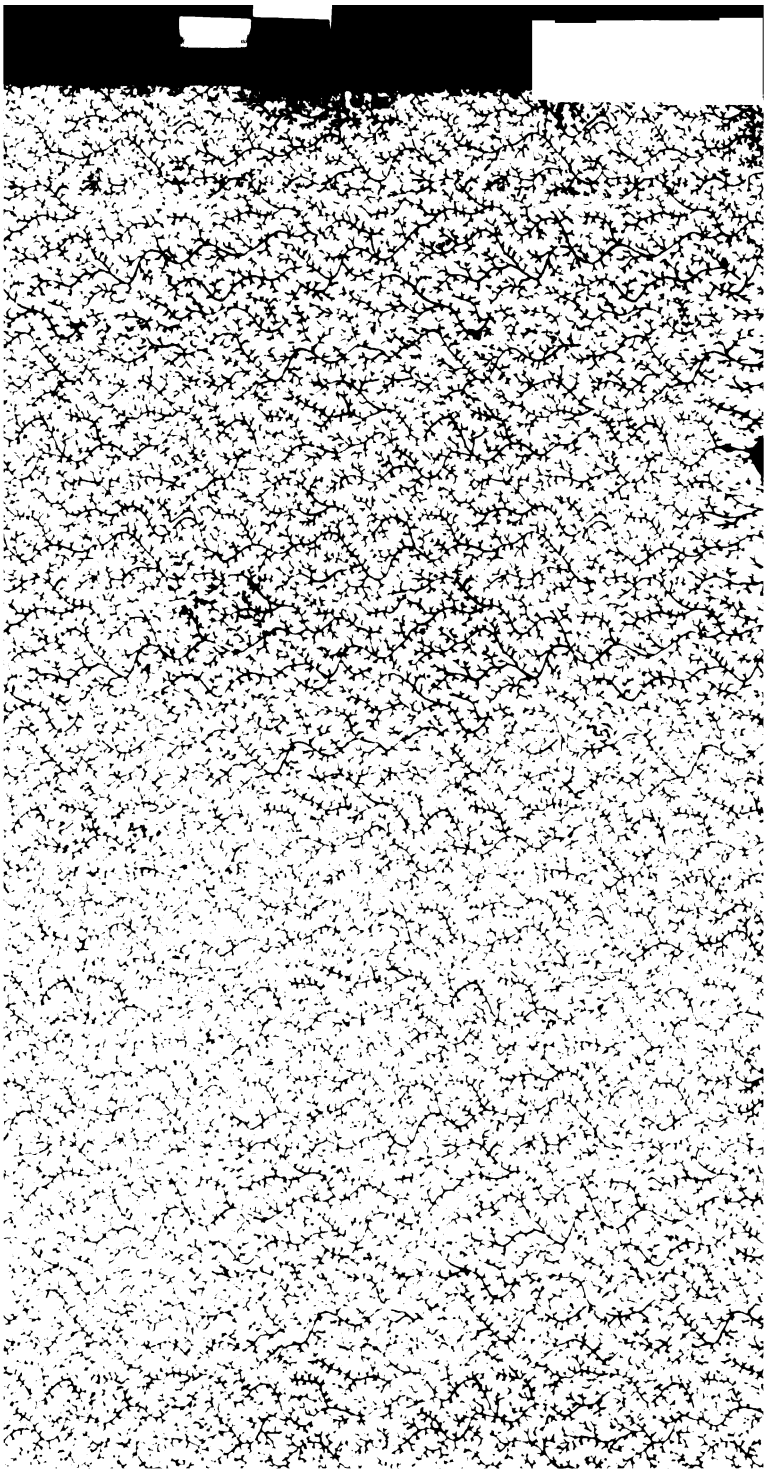
Thereat diſpleaſd they were, till that young Squyre
Gan them informe the cauſe why that ſame dore
Was ſhut to all which lodging did deſyre:
The which to let you weet will further time requyre.

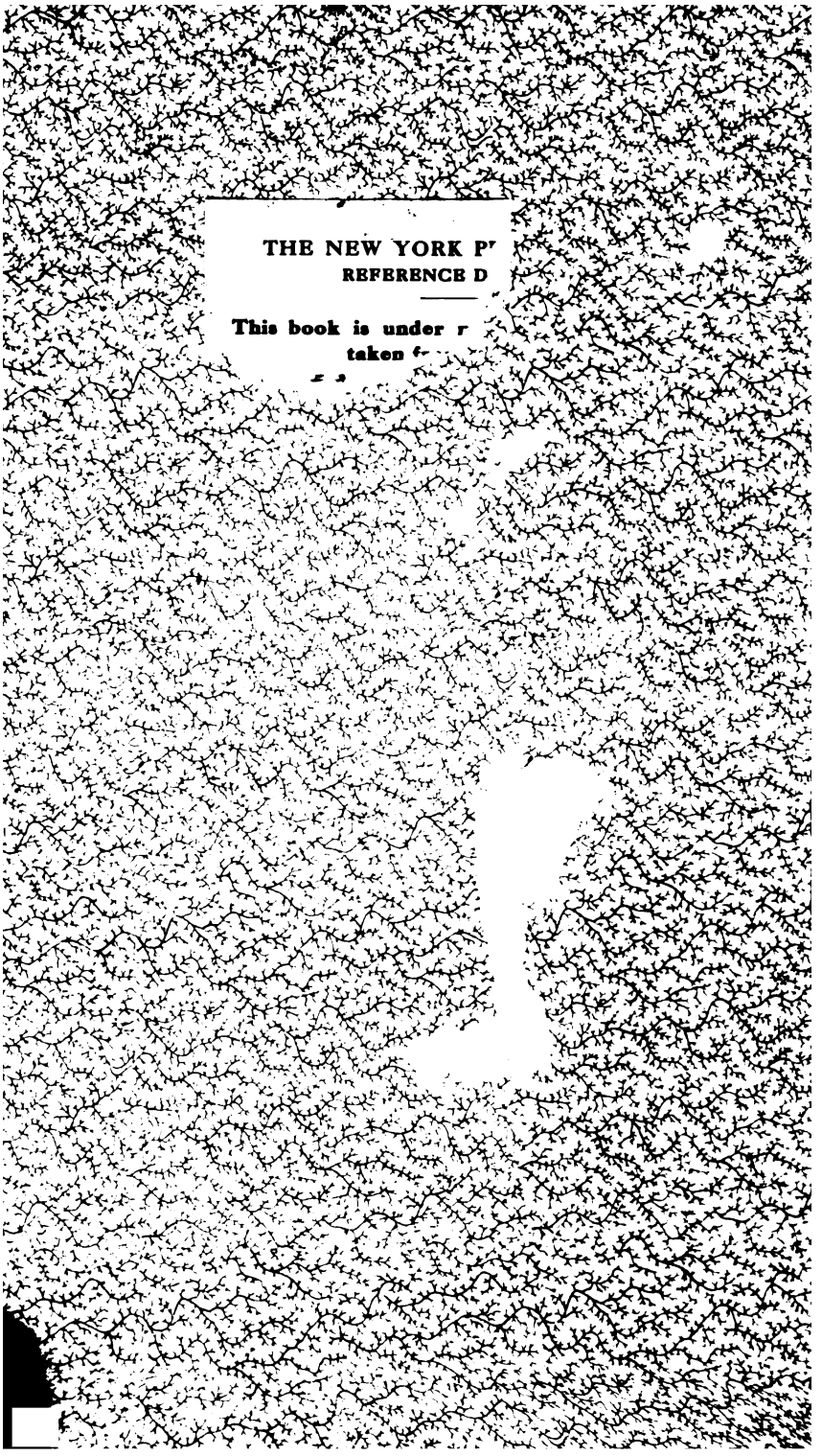
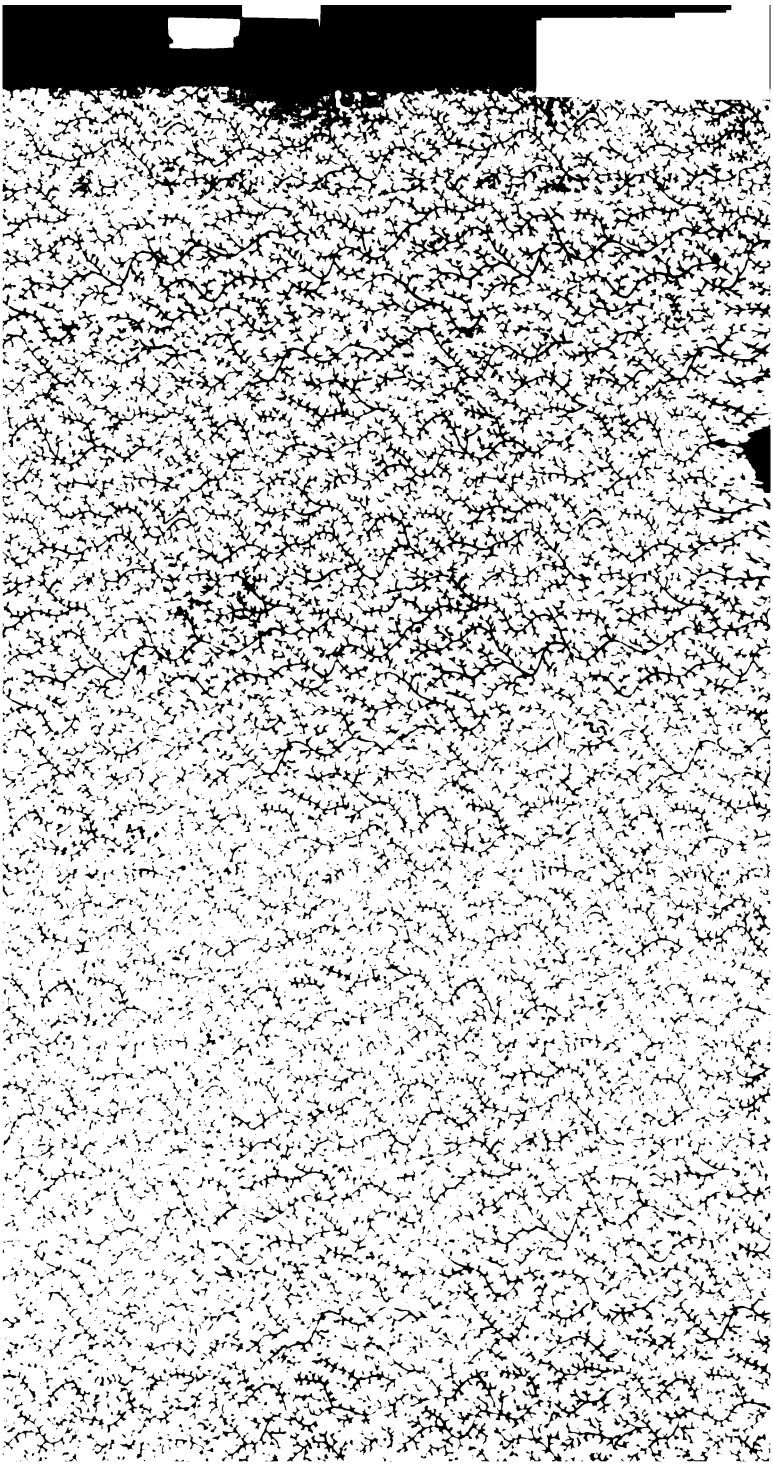
END OF THE FOURTH VOLUME.

Printed by Bye and Law, St. John's Square, Clerkenwell.


THE NEW YORK P
REFERENCE D

This book is under r
taken f




THE NEW YORK P
REFERENCE D

This book is under r
taken f